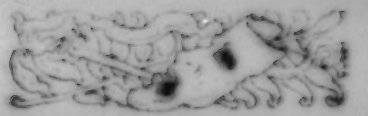


THE NEW YORK



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PEARL EYTINGE

AS

VIVIEN

AT THE THEATRES.

Madison Square.—The Louisianian.

Governor Claiborne, I. E. Brien.
General Saint Armand, S. C. Forrester.
Alphonse Duval, Edward J. Henley.
Captain Charles Howard, Frank Lander.
Marquis De Launay, Wright Huntington.
Gerot, R. F. Cotton.
Mrs. Claiborne, Daniel Jarrett.
Mrs. Claiborne, Virginia Buchanan.
Ruth Claiborne, Mary Hampton.
Countess Marguerite DeLille, Henrietta Lander.
Marquise De Launay, Mrs. Henry Vandenhoff.

The Louisianian tells the story of a hero "with a past." He is Louis Saint Armand, a young Frenchman, who has had a liaison with the Countess DeLille, an adventuress.

Louis falls in love with Ruth Claiborne, the daughter of the Governor of Louisiana. It is an honorable love and everything would go right were it not that the adventuress is dogging his footsteps with a marriage certificate. She shows it to the good people in the play and in spite of his assertion that the certificate is a forgery, Louis is spurned right and left as well as by Ruth.

The scene shifts to Paris. Two years have passed. Louis has fought his way to the Legion of Honor in the service of Napoleon. At a masquerade he meets Ruth and a Captain Howard, of the British army, himself a suitor for the girl's hand, who proposes a duel. The duel is fought in the Bois de Boulogne, and Louis is declared to be mortally wounded. In the next act, however, which takes place in Louis' bachelor apartment, he appears in the flesh, safe and sound, the bullet having caused a false alarm. The Countess DeLille enters and has a "scene" with the young man; declares her unabated love for him, and when repulsed goads him to madness by describing the dance she will lead him by means of the certificate, which she acknowledges to be forged. A detective, of course, has overheard the confession, and comes out and tells her so, whereupon the countess plunges a knife into her heart and dies.

The last act is a return to Louisiana. False reports of Louis have been wafted to the Governor's home. Ruth is on the point of giving her hand, but not her heart, to the constant Captain Howard, when Louis forces his way in and proves the reports and the certificate to be lies. This is as it should be, and the Governor of Louisiana gives his blessing to the engagement of his daughter to Louis.

As will be seen, the plot of *The Louisianian* is trite. In spite of this fact, the play made a success. Mr. Alfriend has contrived his situations with the skill of a veteran playwright. The cumulative interest of *The Louisianian* is great, and uncertainty as to the course of events is made use of so as to hold the attention and agitate the mind of the spectator.

The characters speak as though from impulse rather than from the prompt-book. The love passages between the hero and the heroine are suffused with tenderness, and the scenes between the hero and the adventuress, by way of contrast, are engrossingly savage.

Mr. Alfriend is to be congratulated on having written a play whose action does not dawdle. This achievement, in the face of some recently produced plays by native authors, is welcome.

We would suggest that Mr. Alfriend eliminate the characters of the Marquis and the Marquise de Garzon. What they have to say has nothing to do with the play, and their presence is an obtrusion.

E. J. Henley played the part of Louis Saint Armand with a vehemence and an amount of unchecked passion that is rarely seen. He scored a success of an uncommon order.

Mary Hampton, who played Ruth Claiborne, was delightfully natural and intelligent.

Henrietta Lander's adventuress was stereotyped but sufficiently dramatic.

The other members of the cast played creditably.

There were six curtain calls after the third act, three of them being for the author, who responded. The house was filled with professionals, who are always quick to recognize and applaud skillful work.

Lyceum.—A Lesson in Acting.

Comedy-drama in one act, by August Robinson and John Ernest McLean. Produced June 2.

Maurice Lasarge, Robert Mantell.
Alphonse Despard, Albert Keeling.
Henri Dutocq, Robert Lee Keeling.
Lucille Lasarge, Charlotte Richards.
Jean, C. E. Odlin.

The Veiled Picture was bad enough without *A Lesson in Acting*, which was put in front of it by Mr. Mantell last Tuesday night. Anything quite so amateurish in the way of dramatic writing has not been seen lately.

If the piece was written before Frederic Lemaire, Mr. Fitch is to be commended for having furnished his predecessors with an admirable revision of the subject. If it was not written until after Mr. Fitch's clever little work had been produced, the authors are responsible for one of the cheapest and weakest imitations on record.

A Lesson in Acting is a capital lesson in playwrighting, as it serves to show embryo authors nearly everything that they must avoid in constructing a one-act piece.

The incident that formed the basis of Frederic Lemaire is here employed in a different guise. The actor, in giving an impromptu exhibition of his powers to a young aspirant, finds a letter from his wife, telling him that she has eloped with a young man, thus realizing the imaginary situation his fancy and his art have pictured.

The piece virtually consists of two interminable speeches—one in which the actor moralizes in borrowed terms on the difficulties of his vocation, and the other in which he mauls and drivels over his wife's flight.

Although it is supposed to deal with strong elements there is no strength in the play. The chief opportunity afforded by the material employed for an impressive and dramatic situation is completely lost. The

dialogue contains not one line worth remembering and scarcely one that is appropriate or expressive in the truest sense. In brief, *A Lesson in Acting* displays neither sincerity nor subtlety.

Apparently the authors have little knowledge or appreciation of the rudiments of dramatic construction and no aptitude whatever for dramatic writing. They have not mastered the distinctions between art and artifice, sentiment and sentimentality, pathos and bathos. Possessing neither dramatic instinct nor artistic feeling they mistake cackle for characterization and mawkishness for manly grief.

Mr. Mantell did not shed brilliance upon this puerile rubbish by his performance of Maurice Lasarge. Indeed, he adhered so closely to the spirit of the piece that its mauling monotony was accentuated to the greatest possible extent. The grief and despair of the forsaken actor was one long, tedious wail, broken only by intervals of imbecile calm. When Lasarge said that he, an old man, could not hope to keep Lucille, the butterfly, he paused long enough to clutch at the thin air twice, as if in unsuccessful pursuit of a butterfly. This was but one of several amazing absurdities.

Mr. Mantell, at all events, can lay the flattering unction to his soul that while there may be an actor somewhere on this earth who can play the role less tiresomely than he plays it, there is none who can make it either interesting or impressive.

The other parts are of minor importance. They were not well acted.

Madison Sq.—Meadowbrook Farm.

Comedy-drama in four acts, by Robert Benedict. Produced June 8.

John Stevenson, Luke Martin.
Arthur Kamsome, Charles D. Herman.
Don Pedro Cordova, Ed Mack.
James Mason, Harry Leighton.
T. Pickering Pick, Robert Benedict.
Harry Hawthorne, Percy Sage.
Jabez Peabody, H. D. Byers.
Betsy Stevenson, Annie Sutton.
Marjorie, Lelia Woolston.
Rose, Evelyn Pollock.
Jane, Lottie Sutton.

A kindly disposed audience attended the trial performance of *Meadowbrook Farm* at the Madison Square Theatre on Monday afternoon. The play was produced under the personal supervision of Mrs. D. P. Bowers, and had the additional advantage of being stage-managed by Luke Martin.

The author, Robert Benedict, did not reveal any remarkable talent as a dramatist. The plot is decidedly conventional, and a great deal of the dialogue abounds in stock expressions of the current drama. Still the piece has some fairly effective situations, and the interest is well sustained up to the last act.

The characters, although lacking in originality, are well contrasted, and the acting, notably that of Luke Martin in the role of John Stevenson, a country squire, did much for the effectiveness of the performance.

In the first act we encounter our old friend, the city chap, who ensnares the affections of a country maiden. The said maiden, of course, elopes with the city chap, and finds out too late that her husband is a smuggler and a gambler. Through the self-sacrifice of an honest country lad, the city chap escapes imprisonment, but is murdered by a Cuban, his partner in crime.

This gives the widow of the city chap an opportunity to return to the old farm, where the honest country lad naturally secures her hand in marriage.

Incidentally there is a love affair between an eccentric lawyer and the sister of the heroine, which also ends with the prospect of matrimony.

Luke Martin's excellent character acting was ably seconded by Ed. Mack in the role of Don Pedro Cordova. Charles D. Herman was a trifle too theatrical as Arthur Kamsome, but acted with earnestness and conscientious endeavor.

Percy Sage extracted considerable humor from the part of Harry Hawthorne, a stage-struck youth, who eventually retires from the footlights with nothing left to live on but his sad experience.

Robert Benedict, the author, appeared as T. Pickering Pick, the aforesaid eccentric lawyer. The lines of the part evinced a curious mingling of sentimental and would-be humorous platitudes.

Harry Leighton was in some scenes quite effective as James Mason, the honest country lad. At times he was given to theatrical pauses, but it takes a very clever actor to produce dramatic intensity in that manner. H. D. Byers proved an amusing rustic as Jabez Peabody, and W. L. Payne assumed the thankless role of Mr. Osgood.

Annie Sutton offered a good personation of Betsy Stevenson, a rural spinster. Lelia Woolston enacted the role of the heroine, Marjorie, in a natural and telling manner, and Evelyn Pollock proved herself a talented ingénue in the character of Rose. Lottie Sutton was satisfactory in the minor role of Jane.

The scenery of *Meadowbrook Farm* in the first act was picturesque and the interior scenes of the other acts were appropriate and in good taste.

Koster and Bial's.—Variety.

An entertaining programme is presented at Koster and Bial's this week.

Carmenita dances *El Vita*, *La Cachuca* and *Petenera*, and Peggy Pryde sings and dances in her latest success, *Little Grace*. The specialty people include Van Aulen and Milton, Wood and Sheppard, Millie Price Dow and the Wood Family.

The burlesque, *Adam's Temptation*, is as popular as ever.

At Other Houses.

Apollo, Lillian Russell and the roof garden concert are potent factors in the box-office prosperity at the Casino.

The Mercantile is continuing its well-merited run at the Madison Square.

Reilly and the *pro* is in its sixth month at Harrigan's.

This is the last week of Mr. Wilkinson's *Widows at Procter's*.

The *Tar and the Tart* has proved a drawing attraction at Palmer's.

The West Point cadets are to attend the performance of *Wang* at the Broadway on Friday night.

Aunt Bridget's *Baby* is the sauce of nightly hilarity at the Bijou.

The bill at Tony Pastor's includes Lottie Gilson, the Daly Sisters, John E. Drew, Billy Carter, Clark and Williams, and Thomas O'Brien.

Richard Mansfield eliminated the death scene from the performance of *Don Juan* at the Garden Theatre last Friday. Instead of dying in delirium, after his struggle with the Duke, Don Juan in the revised version escapes with Lucia, who has followed him disguised as a page.

The Bohemian Girl was performed at the Grand Opera House on Monday evening. Signor Montegrifo sang *Thaddeus* and Signor Tagliapietra Count Arnheim. Louise Natche was the Arline. Mr. Morrissey's popular season of English opera is deservedly successful.

On Monday Kate Purcell opened at Jacobs' Theatre in *The Queen of the Plains*, which she will play throughout the week.

At the Windsor the comedy entitled *Apple Orchard Farm*, full of dancing and catchy songs, drew a good house on Monday night.

CLEANINGS.

GILBERT CLAYTON will sail for Europe this week. He is re-engaged for Francis Wilson's company next season.

The Easton Able Opera company open on Thursday night of this week in the Mascotte. Marie Douglas is the prima donna, Henri Laurent the tenor, Louis Monaco the baritone, Ralph De Massa the comedian, and Richard Lindsay the conductor.

OLIVER JURGENSEN will spend the Summer at Stamford, Conn., evolving paragraphs for the press.

W. T. CARLETON will close his Spring season of opera at Albion's Theatre, Washington, on June 20. Marks and Norman are organizing an opera company to follow Mr. Carleton at this theatre. It will be managed by Gerald Coventry, and will include the following singers: Laura Clement, Alice Hosmer, Henry Hollen, Charles Drew and Harry Leonard. George Loesch will conduct the orchestra. Falka, Clover and Indiana will be presented, with the original costumes, scenery and orchestrations of the McCaull Opera company.

JESSIE ROSELEE went to Niagara on Monday for the Summer.

MARY EASTLAKE on her American tour next season will present two plays. *A Yorkshire Lass* by Wilton Jones. Clito by Wilson Barrett and Sydney Grundy. A cable received in this city on Monday by Clark S. Sammis, her manager, says that Miss Eastlake has made a hit in *A Yorkshire Lass* in the English provinces.

ROSE COGHAN will sail for Europe July 1. She had intended to sail earlier, but the fact that she is to play *Rosalind* at Stevens Castle, Hoboken, on June 16 has detained her.

JOHN T. SULLIVAN will pass his vacation at Detroit, his old home, fishing in the St. Clair Flats.

THERE have been delays in preparing the plans for Daniel Frohman's Columbia Theatre in Brooklyn. The manager expects, however, to have the house ready for occupancy by the coming season.

DON DAVIDSON and Ramie Austen, owing to their inability to secure satisfactory consecutive week stands for their new play on account of the lateness of the season, will give up starting next season and devote their energies to some first-class traveling or stock engagement.

A SPANISH ballet by real Spanish girls to the accompaniment of real castanets is announced by alert Manager Morrissey as a notable feature of the forthcoming production of *Carmen* at the Grand Opera House. The ballet will be introduced in the second act, and the dancers have been selected from the Spanish colony by F. Michelena, the tenor, whose drastic interpretation of the "Emma Abbott" kiss we mentioned last week.

It is likely that *The Old, Old Story*, which was given a special matinee performance at the Lyceum Theatre in March, will be sent out during the next season.

E. B. TILDON will produce a new melodrama, entitled *The Way of the World*, at Hooley's Theatre, Chicago, on June 14. Special scenery has been prepared, and the piece will contain many startling effects.

W. J. MORAN, of the Morgan Lithograph Company, arrived from Europe last week, and is now at his post in Cleveland.

MINNIE MAIDEN FISKE has written a play for the Vokes company, entitled *The Rose*, which will be produced next season.

THE POWER OF THE PRESS has had a week at the Park Theatre, Brooklyn, prefixed to its tour.

JESSIE WILLIAMS has been engaged by Fanny Ree to stage *A Jolly Surprise*. There will be a distinction in the kinds of acting that will be seen in this farce-comedy. Some of the people engaged are sworn to do "straight" comedy acting, while others are paid salary to do "eccentric." Charles Bradshaw is to do the former, Jennie Weathersby, Robert Vernon, Nellie Hawthorne and Eugene Nicholson are others who will support Miss Rice. Likewise a big Newfoundland dog. The first two weeks of the tour had been booked in one-night stands. This time has been canceled to give place to two bookings of a week each.

BRAND O'BRIEN has been engaged by W. A. Brady.

FRED FORBES, GENTLEMAN, which was given a special performance in New Haven last week by E. H. Sothern and his company, is by Messrs. Sothern and Piggott. Horace Wall said to a *Mirror* reporter: "I own the play, and consider it a valuable comedy. Daniel Frohman has seen it, but has so many plays on hand that he has decided that he will be unable to use it at the Lyceum."

J. W. MORRISSEY has improved George William Curtis' English. One of the posters of Morrissey's English Opera company reads: "None who have felt the spell of these operas (*Martha*, *Carmen*, etc.) can deny their enchantment." The quotation is from an article by George William Curtis in *Harper's Magazine*. "Isn't it tautological?" said a *Mirror* reporter. "Yes, it is," replied Mr. Morrissey. "If a person is under a spell he is certainly held by enchantment. I noticed the slip, and on my letter heads I have so altered the text as to make the reading correct."

H. QUINCEY BROOKS, of the business department of *The Mirror*, has received a cheque from ex-Judge Dittmer in settlement of a suit brought by Mr. Brooks against John Keeling, of the Tivoli Theatre, San Francisco. Mr. Keeling has found that Western ruffianism does not obtain favor in the East.

ANDREW AND AWAKE is the title of a new comedy that will go out next season under the management of C. R. Gardiner. The scenes are located in the fairy realm, and Henry E. Hoyt will depict them in several complete sets. The cast will contain fourteen people. Jesse Williams has discovered a soprano singer whose voice is said to be phenomenal, and she will appear in this company. Blanche Curtis, Cora Van Tassel and Amelia Chambers are also engaged. Three prominent male-comedy parts have not yet been filled.

HARRY HARDY, manager of A. H. Woodhull in Uncle Hiram, is in town. He announces that with the exception of two or three weeks late in the season he has completed the bookings for Mr. Woodhull's next tour. Twenty-two weeks have been secured in week stands. Uncle Hiram will have an entirely new scenic outfit, new printing, new specialties and a new company. Mr. Hardy will make his headquarters in New York until the opening of the season.

EDWARD WEBB has been engaged to sing tenor roles at the Baltimore Auditorium this Summer.

E. W. VARNEY, JR., is at his home at Cote St. Antoine, Quebec. He writes that he has engaged the following to support W. A. Whitecar in *The Vendetta*: Lisle Bloodgood, singing and dancing soufrette, Jewel Sheridan, Laura Almonino, Henry Testra and Geoffrey Stine. W. A. Harrold and Cyrus Riddell are engaged to go in advance. Simmonds and Brown will make up the rest of the company. The scenic sensation of the piece will be an ocean steamship scene. Various mechanical and electric effects, including the search light used by war-ships, will be introduced. Mr. Varney will return to New York about July 15. He has given an immense order for printing to the Metropolitan Company.

J. TRAVIS QUINN's charge of grand larceny against J. C. Freund has broken down completely. The proceedings against Mr. Freund were closed last Friday when Justice Mead said "This complaint is dismissed for the want of any evidence whatever to sustain the charge or any part of it." The prosecution grew out of the *American Musician* troubles.

ROSE LIESE, W. H. Pascoe, Barry Fuller and Frank Colman have been engaged to support Rosabel Morrison in *The Danger Signal*.

E. H. SOTHERN's company for next season will be substantially the same as heretofore.

GILMORE has inaugurated a series of special national nights at the Madison Square Amphitheatre. Each night will be devoted to the music of one nation. This scheme was begun last Monday and will continue until June 15.

THE Walker Vroom stock company is summing in Athens, Pa. We are informed that they have scored a "hit" with the citizens—whether in tragedy or farce-comedy we know not—and that they are having a glorious time. Plenty of boating and fishing is the rule of the day. Horace Dawson is the stage manager, and the life preserver for the aquatic sports.

HOOLEY AND HAVERLY, a pirate team which presents without authority *Fedora*, *Money Mad*, *The Midnight Alarm*, *The Fast Mail*, *The Great Metropolis*, *A Parlor Match* and *A Brass Monkey*, have already been exposed by *The Mirror*. They are still flying the black flag, however. L. G. Hunt and Harry G. Green, managers of the Woodward Opera House, Mr. Vernon, O., have received a request for time from them, and write us: "We will not allow Hooley and Haverly time at our theatre unless they can show authority for the plays which they announce on their letter head. The plays they announce are money-makers for the owners, whom we do not wish to see suffer."

A TELEGRAM from Dallas, Texas, says that the English Opera company opened at Oak-cliff Summer Theatre under the management of Ferris Hartman on Monday night to a large house.

GEORGE O. SEILHAMER announces that the third volume of his elaborate "History of the American Theatre" will be published about the 20th of this month. The first volume is entitled "Before the Revolution," the second "During the Revolution and After," and the third "New Foundations." The fourth and last volume, which is in preparation, will be entitled "1850—Before and After." The history is very complete and thus far evinces painstaking research and considerable accuracy.

THE HANDGLASS.

PROFESSOR HERMANN had a half-page "ad." in a Chinese newspaper of San Francisco. It looked like a mammoth wash bill, but he says that the Chinese must go to his performance.

How very popular these aerial flights are getting to be with the theatrical profession! Now it is Charles, or, as the Kansas City Times has it, "Charley" Frohman that is taking a "flying trip" to Europe.

A Western exchange says: "The ladies of the Basilisk Opera company wear some very handsome clothes." Isn't this rather an innovation for a burlesque company?

It costs Sarah Bernhardt nearly \$1,000 to get her dogs to Australia, and yet people who ought to know, declare that there is a tightness in the money market.

His Reason.
When lights are low and all is still,
And moonlight falls on the window-sill,
I say to her a fond good-bye,
And from her side I quickly fly,
Not that I would not yet remain
To wander down the leafy lane,
But this is why I thus decide:
His aim is sure, and straight and strong,
And so I do not linger long
To whisper in the even glow
But swiftly scout—
When lights are low.

K. M.

It is hardly to be wondered at, if the actors in A Knotty Affair get mixed in their lines.

THE DOCK-BIRD SAYS—

That Mrs. Langtry is going to marry an English gentleman.

That Della Fox has captivated New York with her Wang performance.

That plays may come and plays may go, but Harrigan's Four Hundred shows symptoms of going on forever.

That Richard Mansfield thinks it was so very kind of Byron and the other fellows to suggest his new play.

That the season approaches when the Thespian will blow in all his shekels in emulating the gilded aristocrat.

That the animal actors who have been appearing in our realistic farm-yard dramas will appreciate the Summer rest.

And that the man who smiles last does not always laugh best.

An enthusiastic Williamsburg critic said recently of Dixey that "the facial expression of his feet was wonderful to see."

A Boston paper begins a statistical article, proving that more brunettes marry than blondes, in this way: "While some of the stars that seek for notoriety are bleaching their hair to a soft canary hue, it might be well for them to regard a few facts brought out by one Dr. Bedloe, of England."

WILLIAM SEYMOUR, of Boston, has secured a Summer cottage with the Latin inscription over the door, *Am-er-i-*, which he translates "I have chowder."

A PARADOX.

"Henry Irving will be the guest of Augustin Daly during this Summer. His trip is absolutely for pleasure."—*Exchanging*.

It is announced that Mrs. Ray Hamilton's play will be called The Hammettons, "evidently a juggle upon the name of the distinguished family whose skeleton in the closet is to be made to rattle."

The Philadelphia *Item* last week credited one of the items copied from this column. It sounds incredible but it's true. Some printer's mistake, probably.

"All things come to him who waits," said Jaglets, scornfully, "but I notice that I waited for a Broadway car three hours on the corner of Sixth Avenue and Twenty-third Street the other night and had to take the elevated after all."

'Tis now the fluttering, faint sonnette
Is seen upon Broadway;
Her locks are gold, her eyes are jet,
Her manner blithe and gay,
She laughs and talks with reckless dash
Of jewels, flowers and checks,
As with her unsuspecting mesh
She dines on little necks.

Now that the season is safely over some one wants to know if a voting contest cannot be begun for the most popular "supe." All the others have had one.

STAGGERACE.—"I think of becoming a society actor."

WINGLETS.—"That would never do. You're not good looking enough."

STAGGERACE.—"I don't see what that has to do with it. I should have my back to the audience almost all the time."

THE roof-garden-open-air-iced-drink season can be said to be fairly under way.

STAGGERACE.—"Is it true that Winglets will remain in town all Summer?"

TRIPWALKER.—"Yes, he's got an engagement to play the Merman in Under the Sea, and spends three hours every night swimming round a tank of real water. He says that's all the seaside he wants."

A SKELETON girl weighing only forty pounds is at a New York museum this week. She has been living at a Brooklyn boarding-house,

but the manager says that she was thin before she went there.

FOODLOVES.—"I just saw Be Leads going down the street wearing a rocky suit of clothes and a dejected expression. What's the matter?"

WINGLETS.—"He's had a benefit."

MR. AND MRS. KENDAL ended their tour in Jersey—a capital place to end anything in.

THEY say there are ninety-two farce-comedies going out next season. And yet we wonder at the increase of crime!

HAWWUN.—"Wantum is a very sensitive man, isn't he?"

KNOWEN.—"What makes you think that?"

HAWWUN.—"Well, he owed for two weeks at his boarding-house and they gave him a cup last night with 'Remember Me' on it in gilt letters. Wantum said he couldn't stand it."

THE titles of American comedies are proving more conclusively than proofs of holy writ that there is next to nothing in a name. The latest one is Rush the Growler.

THE PAZZLER was in Brooklyn last week and the jokes were all rewritten to suit the rural vicinity. Some of them are particularly weird. One scene is at a masquerade. Enter a young woman and a young man simultaneously. The young man says: "Take dat ting off yer face, Mary. Nothin' can frighten me."

Then an inebriated young man tells a story: "I was going along Navy Street the other night when I met a Salvation army man. Said he, 'Young man, do you know where you are on the road to?' I told him I didn't. 'Well,' said he, 'You're on the road to destruction.' 'That so,' said I. 'Where are you on the road to?' 'I am on the road to Heaven,' he answered. 'I've been on it for five years.' 'Well,' I said, 'I'll give you a straight tip. If you've been on the road to Heaven for five years and have got no further than Navy Street, you'd better stop right now—see?'"

NOT THE REAL THING.

Down the shadowed lane she goes,
Where the branches interlace,
And the sunshine falling through,
Cast a shadow on her face,
But I do not join her there,
For her pretty hand to sue,
She is acting on the stage,
And I'm waiting for my cue.

HE'D BEEN THERE BEFORE.

MAN (to messenger).—"Here, boy, take this letter quick as you can go. It's a matter of life or death!"

BOY (respectfully).—"All right, sir. She'll have it in five minutes."

WAGGON (meeting Jaglets).—"Why, Jaglets, how is this? I thought you'd sworn off?"

JAGLETS.—"So have never'll touch another drop 'o' pollinaris 'long s'live."

A MANAGER stabbed an advance agent in

Eureka a week ago. Life is not all cake and lemonade, even to an advance agent.

SLUGGERS AS HISTRIONS.

The prosperous career of John L. Sullivan since he condescended to adopt the stage as a profession has opened the door for the other shining lights of the prize ring to follow in his footsteps. Several notabilities of the twenty-four foot ring are announced to appear next season in plays written to their order, or while they wait.

In view of the ingress of the pugilists to the stage, the remark of an irreverent gallery boy in a San Francisco theatre, where the doughty John L. was playing, is very significant. "John, say mudder," shouted the hoodlum critic, who considered it derogatory to the mighty slugger to pronounce this word in any other but the gamin vernacular.

This establishes a lingual Rubicon which may be a barrier to many of the ambitious disciples of the Marquis of Queensbury. It is, indeed, a shibboleth. While "mudder" is a password to the hearts of the galleryites, its use does not give assurance that under a process of forced culture the slugger is becoming "gentlemanly."

Between the Scylla of the upper tier and the Charybdis of the parquette, the slugger is in as much peril as the Ephraimites who were slain by their foes on the banks of the Jordan because they could not pronounce the password properly.

MR. HAWORTH'S PLANS.

The plans for the production of St. Marc and a sensational drama of the sixteenth century in which a dissecting-room scene will be a feature, will not be changed through the retirement of Joseph Mack from the management of Joseph Haworth.

Mr. Haworth has signed a contract with A. J. Shedden, who will act as his manager for a term of years. Mr. Shedden was formerly manager of the Bijou Theatre, Pittsburg, and years ago was in the box office of the Tabor Grand Opera House at Denver.

Subsequently he was associated with the veteran John A. Ellsler in the management of the Opera House, Pittsburg, and was identified with a number of road attractions, including Siberia, The White Slave and Kate Claxton.

Mr. Shedden told a MIRROR reporter that he is organizing the best procurable supporting company for Mr. Haworth. Those engaged include Victory Barenan, Louisa Rial, Robert Drouet, John Daly, Horace Mitchell and J. Gordon Edwards. That strong actor, E. J. Henley, will probably be Mr. Haworth's leading man.

To M. F. Ihmsen is intrusted the newspaper work. Mr. Ihmsen was for several years the dramatic critic of the Pittsburg Post, and has recently been the Washington correspondent of that paper.

Daniel Considine, who was for five years treasurer of the Emma Abbott company, will fill a similar position with Mr. Shedden.

"The production of Mr. Haworth's new play," said Mr. Ihmsen, "will, I think, create a sensation. It is a psychological study and the leading part fits Mr. Haworth to perfection. The literary character of the play is of the highest order, and the story is a remarkable one. The company will play at only the best theatres, because the production will be very expensive. The scenery is magnificent in design and mammoth in construction."

THE PROGRESSIVE SOUTH.

Since the publication of THE MIRROR'S article on the South's great progress, in its issue of May 25, considerable attention has been attracted to the subject in theatrical circles, and, in quest of further information, a MIRROR representative went in search of some of the prominent Southern managers, many of whom are now in town busily engaged in filling time for next season.

The first seen was Henry Greenwall, who represents the great Louisiana, Texas and Arkansas Circuit. This gentleman was found in his comfortable office at Taylor's Exchange, and, in answer to an inquiry as to his views on the situation, Mr. Greenwall said:

"I am heartily glad to see that THE MIRROR, with its usual alertness, has been the first one to open up this matter. I read the article you refer to, and can sincerely vouch for all that it states. It is the plain truth."

"I have been for many seasons in the South, and have closely watched the development of the theatrical business in that section. It has been wonderful. Theatre after theatre has been built from town to town throughout the entire South, and still more are being hurried to completion. All this points to a new era in the theatrical affairs of the South."

"The past season has been one of the best I have ever experienced. Good and really first-class attractions have done well everywhere. You must understand that in recent years there has come a great change over the South. The influx of new wealth—many millions in foreign and Northern capital in the past ten years—has brought besides the attendant prosperity, a large number of new people and those, with the younger generations of the South as well, are already well trained and educated, as it were, in all that pertains to a proper discrimination in regard to theatrical performances."

"Any manager that thinks he can palm off on the Southern people of to-day poor or trashy companies will find a bitter opposition and flat failure. Promises made beforehand must be faithfully performed and all will go well, otherwise it would be far better to keep away."

"Gandy lithographs and printing are all well enough for some people and some pieces, but they must not be relied on. The people named in the casts must appear or suitable substitutes furnished. We may be a long way off in distance, and it is shameful to disappoint us at the last moment with broken casts and broken promises."

When questioned as to the prospects for next season, Mr. Greenwall replied:

"They never looked better for the South. Texas now has over 2,000,000 inhabitants, and with Arkansas, Louisiana, Alabama and Georgia added we have a population of over 7,000,000, or more than one-eighth of the entire population of the United States. The weather has been splendid, and there are no evidences of impending epidemics. In Texas cool, dry winds generally prevail from September to May. Railroad traveling throughout the Southern tier of states is pleasant, and the facilities ample and adequate. Fares are much lower than in the North and Northwest."

"The crops are looking fine. The cotton crop last year amounted to 8,750,000 bales. This year's estimate is put at about 7,750,000 to 8,000,000 bales. This alone will be worth say \$320,000,000. Texas produces about one-quarter of this crop. This year more wheat and corn has been planted than heretofore."

"Manufacturing industries are progressing most prosperously all over the South, particularly in Birmingham, Ala., Chattanooga, Tenn., Atlanta, Ga., Galveston, Houston and Dallas, Texas. Everything appears promising."

Mr. Greenwall enjoys the distinction of being the manager of the Grand Opera House, New Orleans, Tremont Opera House, Galveston, New Opera House, Houston, the Opera House, at Dallas, and the Greenwall Opera House, at Fort Worth. He is also the representative of the Opera House, San Antonio, Opera House, Austin, and the Capitol Theatre, Little Rock. He also represents the interests of over forty theatres in Texas, Arkansas and Louisiana.

In his Summer office at 1145 Broadway, Jacob Tannenbaum was found, busily engaged and surrounded with booking records, maps and diagrams of theatres in the Southern Circuit, of which he is the general manager. On the reporter making known the object of his visit, he was cordially received by Mr. Tannenbaum, who said:

"I must congratulate THE MIRROR on its enterprise. It is always wide-awake for the true interests of all sections of the country, and in this matter it has certainly struck the right chord."

"Yes, the South is just now experiencing a remarkably successful era of prosperity. The Southern Circuit embraces that portion of the South which to-day is flourishing most marvelously, Birmingham, Ala., and Atlanta, Ga., Chattanooga and Knoxville, Tenn., are to-day the busy centres of great manufacturing interests. Before the war these places scarcely knew the name of a spindle. To-day

they are counted by the tens of thousands in any of these towns, and all is bustle and progression."

"The past season has been an excellent one for good attractions playing over our circuit. Good, and only good, attractions are wanted, now. The Southern people will not stand the same old trash as was offered in former years. Comedies, farce-comedies and tragedies and good comic operas are generally well received."

"There is another thing THE MIRROR should call attention to. It frequently happens that companies booked for week stands in large cities and, after playing for several weeks to bad business, that it is useless to continue and complete the time already booked. They then try the South. Telegrams pour in on us beseeching dates. When these companies come, we find them often crippled in number, worn-out and impecunious."

"All this is unsatisfactory to all concerned. Why do they not arrange their routes for the South earlier in the season, as the time could be booked more advantageously, and they would not be surrounded with too many conflicting attractions?"

"I can prove that with many companies, in two nights' engagement in Atlanta, Ga., the profit on the two days was as large as the average profit for a whole week's stand during the entire season of the same attractions."

"The city of Macon, Ga., has been remarkable for profitable returns the past two seasons. Savannah is another good city. Chattanooga, Knoxville and Birmingham are all sure to afford excellent business."

"We want the best of attractions and we are ready to give equitable terms for them."

"Regarding Mobile, my own city, I shall leave to others to speak in its behalf. It is good enough for me to live and die in."

MATTERS OF FACT.

First-class attractions wishing time at the New Worcester Theatre, Worcester, Mass., should communicate at once with Rock and Brooks, the managers, Worcester, Mass.

"Town Hall To-Night, or Show Life on the Cross Roads" is the title of Sam K. Hodgdon's latest work. The price is but 25c.

During Arthur Dacre's absence in England all letters should be addressed care Clark and Bull, 16 Exchange Place, New York.

Arthur Hayden, who has just closed a very successful engagement with The Wife Company, has not yet signed for next season.

C. R. Fischer is open for an engagement as Agent or Business Manager.

E. R. Spencer, late of the Paul Kaurar and Julia Marlowe companies, is at liberty for next season.

Corbould and Adams, the scenic artists, and stage mechanists, of Philadelphia, make a specialty of spectacular work at very reasonable prices.

Mrs. M. E. Cauldwell, stenographer and typewriter, of 421 Pleasant Avenue, New York, makes a specialty of theatrical work. Her terms are reasonable and she will call for and deliver work from offices of customers at any time they may desire. Mrs. Cauldwell refers by permission to Judge Dittenhofer, A. M. Palmer, W. A. Brady, E. G. Gilmore and many other well-known people for whom she does work.

Edwin Gordon Lawrence is the author of "The Lawrence Reciter," a new work on elocution and acting which will no doubt prove valuable to the profession. The price is but one dollar. The book can be obtained from the publisher, J. B. Peters, n. 106 Chestnut Street, Philadelphia, or Mr. Lawrence, 124 West Twenty-third Street, New York.

Francis and Alice Gaillard, who for the past eighteen months have been singing in both grand and comic opera with much success at the Tivoli, San Francisco, are at liberty for next season.

The Houghton Opera House at Luzerne, Pa., is a good house in a live town. L. B. Campbell is the manager.

Helen Von Donhoff, the contralto, has recently returned from England and is open for engagement in concerts or opera.

Atlanta, Ga., now one of the most thriving cities in the South, has a new theatre called the People's, of which B. W. Kleibacker is manager. The People's Theatre is the only one in Atlanta on the ground floor. Its seating capacity is 1,370, with ample standing-room. Every modern improvement has been bestowed on this house and a most complete stock of scenery prepared and said to be the finest in the South. The theatre will be finished Sept. 1.

Sorg's new Opera House at Middletown, O., is the only theatre in that city. It has a population of nearly twenty thousand to draw from, and as Manager Breerton plays only one attraction a week, Middletown is now considered one of the best one-night stands in the West. The theatre seats 1,600, and is fitted with all modern conveniences.

Harry Corson Clarke has signed to play Willie Manley in The Still Alarm, opening at the Fourteenth Street Theatre, New York, Aug. 31.

The Southern Exposition will be held this year at Raleigh, N. C., in October and November. During the exhibition the house will be under the management of Henry E. Litchford, lessee of the Metropolitan Hall. Mr. Litchford is now ready to book good attractions for these months, and large business is assured.

Besides having secured The Little Tycoon, with R. E. Graham in the cast, Manager Henry Greenwall is also negotiating for two other important attractions. In entering into these new enterprises Mr. Greenwall is fully prepared to equip them in the best manner and with the best of financial management. Mr. Greenwall is so happily situated in this way that he can offer not only the best routes for any organization already prepared to travel, but would also be pleased to hear from any really first-class attraction in need of adequate capital.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

BOJOU THEATRE—MONT BRIGET'S BARN, 8 P. M.
BROADWAY THEATRE—WANG, 8 P. M.
CASSINO—GOLLO, 8 P. M.
GARDEN THEATRE—RICHARD MANFIELD, 8 P. M.
GRAND OPERA HOUSE—ENGLISH OPERA, 8 P. M.
HARRISON'S THEATRE—BRILEY AND THE GUN, 8 P. M.
M. & J. JACOBY THEATRE—QUEEN OF THE PLAINS, 8 P. M.
MORTON AND BIALY—VARIETY AND COMEDY, 8 P. M.
MADISON SQUARE THEATRE—THE MERCHANT, 8 P. M.
PALMER'S THEATRE—THE TAIL AND THE TARTAN, 8 P. M.
PROCTOR'S THEATRE—MR. WILKINSON'S WIDOW, 8 P. M.
TONTASTOR'S—VARIETY, 8 P. M.

SUMMER SUBSCRIPTIONS.

Readers of THE MIRROR who are going to the seaside, the mountains, or Europe, this Summer, can receive the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks - - - - - 50 cents
Ten weeks - - - - - \$1.00
Three months - - - - - \$1.75

THE ACTORS ORPHANS HOME.

THE principal feature of the Actors' Fund's tenth anniversary celebration was President PALMER's admirable suggestion of a home for actors' orphans, and the practical and instant response to it in the form of several handsome subscriptions.

The idea of such an asylum has been cherished by several benevolently inclined persons connected with the stage, but it remained for the President of the Fund to present it at the proper time and in the proper place and to accurately foresee its successful reception.

We believe that the first to propose a home of this description was the late MARY H. FISKE, who pleaded the cause with the sympathy and enthusiasm for which she was noted. Could she have lived to witness the endorsement and adoption of the project, it is safe to say that her genius and influence would have been powerfully enlisted in its service.

That the home is now an assured fact there can be no doubt, but a vast amount of effort will have to be put forth before the great work is accomplished. While the home properly should be under the control of the Actors' Fund, the object appeals to all members of the profession and to a large class of the public.

As the President justly observed, this is a cause that cannot fail to awaken the special interest and co-operation of the women of the stage, and there is not the slightest question that they will give the orphans' shelter their devoted help and protection.

After the plans for the home are settled and matured and the labor that is to be done is estimated and systematized, intelligent aid will be forthcoming from many quarters. When that time comes THE MIRROR will lend its practical assistance to the good work.

NOTHING NEW IN THIS.

ONE of the promoters of the "Independent Theatre" in Boston comes forward in the *Herald* of that city as the advocate of, or the apologist for, the scheme.

He claims, to begin with, that the plan is original and American, in the face of the undeniable facts that its prospective policy is borrowed from ANTOINE, its art conceptions from the French "impressionists," its social theories from Ibsen, and its name from the institution presided over in London by Mr. GREEN.

Nor is there anything novel in the plan to present "studies of American life," and "studies in American history." Plays of American life and character are as plentiful as the leaves of Vallambrosa, while historical dramas have been produced very frequently since the pioneer of that class, BURKE's Bunker Hill, saw the light in 1797 at the John Street Theatre in this city.

"We should be followers of no one and no school," says the Boston advocate. And then he goes on to illustrate this delightful independence by expressing his blind belief in the "impressionist" theory that the artist should be self-centred and should paint life as he sees it. He goes on to explain that if you look close enough "you see there is red and yellow in the green of the grass, and the stone walls are purple; the shadow of the tree on the house is violet."

We humbly submit that it is the harmonious blending of color and not splashes of primary colors that appeal to the eye and to the imagination. We look to the effect—we do not find gratification in the chemical analysis.

The dramatist or the painter that depicts life as he sees it is an idealist—provided he sees it with the eye of an artist—and, therefore, he is not an "impressionist," but an exponent of a tried and proved school of art.

It will be seen that, according to the Bostonian's reasoning, he is in truth advocating the opposite theory from that which he professes to believe in, and without knowing it!

As a matter of fact, beneath the grandiloquent verbiage and superficial pretensions of this little group of Boston faddists, there is really nothing new or startling. So far as can be discovered now the scheme holds forth no promise beyond the trial of new plays by unknown authors, whose work will be gauged by its literal and commonplace character rather than by its power to elevate, to stimulate or to amuse.

AN AWFUL POSSIBILITY.

BROOKLYN has never been regarded as of any particular consequence, theatrically speaking.

When a new play is produced in New York the drama-loving Brooklynite betakes himself to the city and sees it in all the glory of its metropolitan production. The Bostonian and the native Philadelphian must perforce wait until the road company visits their shores and gives the play, handicapped by hodge-podge scenery and low-priced actors; but the nearness of New York enables the artistic Brooklynite to take his drama straight, as it were, and enjoy it in a pure and unadulterated form.

By the time, therefore, that a play reaches the city on the Western end of Long Island, the masses are eager to view it, but it is an old story to the cultured many. It is this fact, no doubt, that imparts the truly rural air that distinguishes the average audience across the river.

The announcement, therefore, that the promenade fare on the Bridge had been abolished confronted Brooklyn managers with an awful possibility.

Knowing as they do that the distinguishing part of their townsmen is a rigid, three-ply economy, the questions at once arose: Will not the abolition of the bridge fare cause a marked decrease in the theatrical attendance next season? Will not the great unwashed mob emulate the gilded inhabitant of the Heights mansion and the effete Prospect Hill flat, and throng over the free bridge to see new plays in the metropolis? In other words, will the shekels of the horny-handed dry-goods clerk and the dilatory plumber's assistant that have flowed into the local theatrical coffers each evening, be carried across the tar-paved promenade to enrich the be-gemmed and be-whiskered managerial autocrats of New York?

It is this possibility that has corrugated the

usually calm brow of the Brooklyn manager and has caused the treasurers of the different theatres to think deep and mighty thoughts.

THE LONG ROAD.

THE recent pecuniary difficulties of GUSTAVE AMBERG furnish another instance of the discouragements that afflict the manager who adheres solely to a policy of pure art.

During the past season Mr. AMBERG has presented in this city no less than eighty-six entirely new plays—works that have been the talk of the year in literary Europe. He has brought to America the MUESCHENERS—one of the famous comedy companies of the old world. His home stock company has maintained its past standard of excellence.

The monetary reward of the enterprise and the labor and outlay it represents was lacking, with the result that Mr. AMBERG has been compelled to make an appeal to the generosity of his creditors.

We are glad to see that a vote of confidence has been tendered to Mr. AMBERG, and, although his relations towards the theatre that bears his name will be modified to some extent, that he will continue to direct the Ambarg Theatre next season.

PERSONAL.

STAHL.—Richard Stahl is in a secluded Pennsylvania retreat, finishing his new opera for Francis Wilson, which will follow The Merry Monarch at the Broadway Theatre next Autumn. Mr. Stahl is guarding his whereabouts carefully from his friends, in order to avoid interruptions in his work.

HILLIARD.—Robert Hilliard will not go to Europe this Summer along with other leading men. He will pass the vacation with his family in the country. Mr. Hilliard has not signed for next season.

BLAND.—Lionel Bland has gone to Halifax to play in a repertoire during the Summer.

DUNNE.—John W. Dunne has gone to Chicago to join his wife, Patti Rosa. Mr. and Mrs. Dunne will remain at their home in that city until next season.

BRUNING.—Albert Bruning and his wife, known professionally as Lulu Klein, will pass their vacation in the Adirondacks.

ROEDER.—R. F. Roeder has completed an adaptation from the German, which he calls The Rubicon of Love. It is a three-act comedy.

HICKS.—Seymour Hicks, who was the juvenile in the Kendal company last season, has written a play. It will be acted in a few weeks at Brighton, Eng. Mr. Hicks has been engaged by Mrs. John Wood for the Court Theatre, London.

CLARKE.—Mrs. Lizzie Abbott Clarke, the sister of the late Emma Abbott, is at the Hoffman House, where she will remain for a few weeks, while disposing of the forty trunks of rich wardrobe left by the prima donna. Several of the costumes cost four and five thousand dollars apiece. They were made by Felix and Worth for Miss Abbott last Summer, and she intended to wear them in the new opera composed for her by Audran.

SIDDONS.—There is a probability that the beautiful Mrs. Scott-Siddons will return to the stage next season. Her *re-entrance* would be an event.

KENDAL.—A benefit for the home for actors' orphans will be given early next season. Mrs. Kendal has already offered her services and will appear in a one-act play entitled Not Guilty, written by Minnie Mader-Fiske.

EVANS.—Lizzie Evans closed a season of forty-two weeks, and with her company returned to the city last week. Miss Evans will open her next tour with a new play, company and printing at Pope's Theatre, St. Louis, in August. Her route embraces the Pacific slope.

TRO.—There will be three "legitimate" actresses in the field next season: Julia Marlowe, who has made a brave fight, and is not discouraged yet; Marie Wainwright, whose last tour was highly prosperous, and Minna Gale, whose stellar future is problematical.

LESLIE.—Elsie Leslie is spending the Summer in Vermont. She is unselfishly dividing her time between sports and studies.

CLEMENT.—Clay Clement has been re-engaged for Cordray's stock company at Portland, Ore., at an increased salary. The new contract is for seventeen weeks.

WILDER.—Marshall P. Wilder is again making London laugh. His present visit is highly successful.

IRVING.—It is stated that Henry Irving's sons have given up their plans to enter into other pursuits than the stage, and both will become professionals. They are said to inherit some of their father's talent.

DACRE.—The actual receipts of the recent testimonial to Mr. and Mrs. Arthur Dacre were not \$1,000 as reported. They were a trifle over \$800. After all expenses were paid the Dacres netted about \$450.

BEAMAN.—Genevieve Beaman, who has closed her engagement as the Countess in The Clemenceau Case, will remain in New York a few days, and then go to Boston for the Summer.

CHIDLEY.—The partnership between the scenic artists, Sydney Chidley and Eugene Castlebert, has been dissolved by mutual arrangement.

NOBLES.—Milton Nobles' company will arrive in New York on Friday. Mr. and Mrs. Nobles will spend a week with Mrs. Nobles' family at Lebanon, Ohio, returning to their Brooklyn home about the 20th.

REEVES.—W. S. Reeves has been re-engaged to manage Jefferson and Taylor's Hands Across the Sea company next season.

DAILY.—Lillian Daily, who played leading business with Etie Ellis last season, has received an offer from Wilson Barrett to appear in his support in London next season.

DAVID.—Frank David, who will be seen in The President next season, has left the city for Milwaukee, where he will fill a short Summer engagement. The rehearsals of The President will begin on Aug. 16 in Chicago.

PRES DE TOI.

The *entr'acte* music softly penetrates the hot, brilliantly lighted dressing-room. The exotic strains of Waldteufel fall languorously, caressingly upon her ear.

She pauses; looks at herself in the mirror, powder-puff poised in air.

The rich, luscious voice of the 'cello bears the burden of the waltz-melody. The mellow notes tremble with subdued passion and her heart beats faster.

The rhythmic measure weaves a wondrous spell.

The present vanishes, and through the haze of half-forgotten memories there comes another night, another scene, and the delicious tones of "Pres de Toi" throb an accompaniment to it.

Beyond the image of her own warm beauty reflected in the glass she sees a bronzed young face whose eyes speak love.

It is not Now—it is a year ago. The crucial third act is not to come—the critics and first-nighters are not dissecting her in the lobby, between cigarette puffs.

It is a calm Spring night. The hour is late. She stands beside him on the sands, stars glittering above in the clear Southern sky, the sea sighing gently at their feet. They are alone.

From the open windows of the ball-room come the strains of the dance—Waldteufel's "Pres de Toi." Its dreamy movement intoxicates the senses.

There is a moment of silence—the silence filled with the pathetic eloquence of hope and doubt, of joy and pain.

And then the bronzed face comes close to hers, and the expected words are tremulously spoken.

She does not know whether the lust of conquest is greater than the regret that the end has come. She has grown fond of him; she is sorry for him.

She does not say so. She bids him wait and hope, and he—a novice in woman's wiles—is content with these equivocations.

Their lips meet once—it will be months before they are so near again. The phantom warship dimly seen off there, its ghostly spars rising into the gloom, will hoist anchor at break of day, and the balmy Spring nights will come once more before he sails home over the trackless seas.

There will be letters—yes. And he will press and wear next his heart the violets she takes from her breast and gives him.

From her window, in the grey dawn, she looks forth and sees the white ship steam away into the sea mists, and when it has vanished she whispers, "It is better so—I had not the courage to tell him."

But there is a chill in her heart.

Then letters came—long, burning letters—bearing strange foreign postmarks. They are not answered.

Her marriage—her misery—how can she tell him?

Did she love him, after all?

And he? He has forgotten her by this. He was too young to feel the wound. He has consoled himself, no doubt. But . . .

What magic is there in this music?

She has but to close her eyes again and let it drift across her soul and she is pressed in his arms—the waves are murmuring and the soft air is fragrant with the scent of violets!

The door opens suddenly. A voice she has learned to distrust and despise, says:

"Not ready yet? The act is beginning—make haste. You must have been dreaming."

The roar and tumult of applause fill the theatre.

Flushed with triumph, panting from exertion, she glances through half-veiled eyes at the house.

From an upper box some flowers are thrown.

She does not look in the direction whence they come. She dare not. She turns paler than the *poudre de riz* she wears.

She knows that a bronzed face is there in the box—that a pair of honest eyes are eagerly regarding her.

In the wing there is another face—a dark face with a sneer on its lips.

The curtain descends, and the heavy barrel falls upon and crushes the bunch of violets.

H. G. F.

THE USHER.



Head him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Governor Hill spoke truly when he said to the Actors' Fund Association last week, "I am here more by my presence than by my words to testify my interest in the success of your noble profession."

His presence was significant of the growth of the American theatre in public favor. But his words showed too plainly that the head man of our Empire State government and a possible candidate for the presidency takes a circumscribed view of the drama.

He said he believed it to be "the true policy of the State to encourage theatres and places of amusement." He did not say that the governments that subsidize theatres do so in the interests of art, which they recognize as a civilizing and educative power.

The Governor made one specific reference to the drama. He did not quote Shakespeare—he said that the "figments of the McIntyres and Maguires at Harrigan's reminded him of a democratic primary in the old days."

However, Governor Hill's address was frothily amusing, and if it had not contained a slap at a political enemy it would not be open to serious criticism.

Last year ex-President Cleveland spoke to the Association from the same stage, and urged actors to exercise the franchise, like other American citizens—a piece of good advice that was fitting and appropriate.

Governor Hill had the bad taste to preface his remarks with the assertion that he did not propose to inflict on his hearers any elaborate remarks on the subject of their political rights and duties.

Now coming from a man occupying an eminent public office, this reference was not only surprising but calculated to do mischief.

Surely we have a right to expect from the Governor of the State a good example in citizenship, and certainly we are justified in demanding from him a higher opinion of the public duties of the profession he professes to esteem and honor.

There can be no question that efforts to perpetuate the ancient idea that actors are mere merry-andrews, too mean in station to be of the slightest account in any other capacity than that of public amusers—an idea which the Governor, in spite of his allusion to the "noble profession," evidently harbors—are more injurious to the stage than all the assaults of all the orthodox preachers in Christendom combined.

The influence of General Sickles' dignified speech on this same occasion is calculated to be more beneficial and more enduring than the not particularly elevating remarks made by the Governor.

Messrs. Nugent and McCann—who in A Lesson in Acting have revealed positively the worst dramatic specimen of the whole season—evidently do not agree with Aristotle, who wisely says that the end of man is an action, not a thought.

There is scarcely any thought in their *Leve de rideau*, and there is no action whatever. Mr. Nugent is engaged in journalistic pursuits. A wide-awake editor ought to know his limitations.

Mr. McCann is an innocuous rhymester, who sings songs from an attic for his own amusement. A would-be poet is not supposed to know his limitations.

Hence, A Lesson in Acting.

It is a pity that the Rev. Sydney Smith could not have been resurrected and sent to Detroit to canticize the white-chokered Presbyterian assembly at Detroit, which, after punishing Dr. Briggs for having the audacity to think, solemnly declared against dancing, card playing and the theatre.

It was the sardonic Sydney who was once asked by the Archbishop of York, "Do I understand that you object to the clergy riding?" "Not in the least, your lordship," he replied, "provided they turn out their toes."

The comic opera comedians are becoming stars, with organizations of their own, faster than their places in the stock can be satisfactorily filled.

Digby Bell is the only comedian of note that has remained in the ranks. I wonder that he, too, has not attempted to enlarge his opportunities.

Bell is as clever and amusing as his successful brethren in the stellar field. He can give every one of them points as a singer.

The *Herald* has come to the conclusion that "the man who steals or borrows from another author makes a blunder when he hides that author's name."

Admiration for our contemporary's high sense of honor suffers a rude fall, however, when we read on and find that the reason why stealing and borrowing is a blunder is because "in the long run he is sure to be found out by somebody."

Then, according to the *Herald* code, sin

does not exist until it is discovered. That is a very old idea, which society has nourished with great solicitude.

"The world has moved since the days when Dion Boucicault made free with the works of foreign playwrights," adds our contemporary.

Yes, the world has moved since the days when Boucicault made successful plays out of material that defied every other adapter in the same line of endeavor. Those were the days when stolen plays were represented on the stage of every American theatre, and when the courts of this country recognized no defensible right in dramatic property.

And it may be said, also, that the world has moved since the days of one William Shakespeare, who stole dress and miraculously converted it into gold without alloy, and of whom a drunken, disappointed rival named Robert Greene remarked: "There is an upstart crow beautified with our feathers, that with his Tygres heart wrapped in a player's hide supposes he is able to bombast out a blank verse as the best of you"—one of those "puppets that speak from our mouths those antics garnished in our colours."

Of course the world has moved; but there is some doubt whether the newly established era of honesty has produced men whose work will outlive that of the illustrious pirates of the unlicensed past.

Speaking of the Bard reminds me of a little boy of an inquiring turn of mind that asked his father the other day who William Shakespeare was.

"William Shakespeare," answered the astute parent, "was the Augustin Italy of his time."

Mrs. P. T. Barnum is to be commended for having overruled J. A. Bailey's desire to have the statue of Barnum set up in Central Park.

It belongs properly to Bridgeport, for whose development Barnum's public spirited efforts did so much, and his widow showed good sense in insisting upon that location.

Bailey, of course, with the showman instinct, wished the statue erected in New York where it would be a perpetual advertisement for the Barnum show.

Famous as Barnum was in his own field, there can be no question that his image would be sadly out of place in Central Park, where a poet like Longfellow, and actors like Forrest and Cushman, have not yet been honored in bronze.

American actors spending the Summer in England are warned against playing cards with members of the British aristocracy. The bunco-stealers of New York are not a circumstance to them.

A wretched creature, who struggles with indifferent success, to pick up a living by circulating puffs among out-of-town newspapers, interspersing them with lies about actors and managers that refuse to employ his services, has been attempting to spread false reports concerning the pecuniary results of A. M. Palmer's ventures the past season.

These reports have obtained credence and publicity only in ill-informed newspapers at too great a distance from New York to know the unsavory and unreliable character of the person that invented them.

As a matter of fact, Mr. Palmer lost nothing this season.

The actual figures of the long engagement played by Mr. Willard at Palmer's Theatre give an average of nearly \$4,000 a week for the entire term. For a new star, playing a repertoire of dramas that were rather too severe in tone to suit the popular fancy, and filling an unusually protracted engagement, this showing was remarkably good.

As for the Madison Square, A Pair of Spectacles did a paying business up to the time that its run was interrupted by Miss Vokes' engagement. Sunlight and Shadow and The Pharisee failed to draw largely, but Alabama more than recouped the deficiencies of those pieces and brought the season at this house to a triumphant close.

The reports before referred to have no foundation whatever. They have their origin in pure, unadulterated malice.

Mr. Palmer stands for what is best in the theatrical management.

That fact alone would sufficiently explain the hatred felt for him by the fringe of beats and blackguards that hangs upon the skirts of the profession in this city. But when it is said that he has never hesitated to treat these miserable harpies with the contempt that is entertained for human parasites by decent men generally when it is borne in mind that they have never succeeded in blackmailing him, or in securing his recognition, or in disturbing his serene indifference to anything and everything they may have invented for the delatation of the irresponsible *cabotins* and gutter birds whose familiars they are—it is easy to understand the motives underlying this species of impotent mendacity.

Indeed, most men would deem it an honor to number all his enemies among till-tappers, blacklegs, swindlers and dead-beats.

When Governor Hill finished his speech at the Actors' Fund anniversary, Mrs. Kendal turned to me and said:

"Who is the gentleman that has just spoken?"

"Governor Hill."

"Governor of what?"

"New York."

"Oh! Do you call him Governor? We call him mayor."

"Indeed?"

"Yes, the mayor is the city's chief magistrate."

"No, the Governor of New York is the chief executive of the State."

"I see—then he's a very important official, isn't he?"

"Yes, very important."

Then Mrs. Kendal frankly confessed that she had not yet mastered the details and differences of our Federal and State governments; and I used the opportunity to inform her by an *explanatus unum* discourse.

Mrs. Kendal told me, by the way, that the project of an asylum for actors' orphans had been her dearest dream, and when President Palmer outlined the plan it nearly took her breath away.

I regret to say that the usual sneers and sniffs have been forthcoming from the usual quarters, because Mrs. Kendal promptly started the fund for the orphans' home with a gift of \$500.

"Might have given the money privately," "Humph, free advertisement," were muttered, of course, together with all the other uncharitable remarks that are common to the lips of those that grumble but never give.

Mrs. Kendal's generosity needs no explanation. It was heartfelt, spontaneous and timely, and it was the means of stimulating subscriptions to the amount of \$800 more on the spot.

The actress' interest in the matter will not end here. She told me that she would organize and take part in a benefit for the orphans' home next Winter.

PEARL EYTINGE AS VIVIEN.

Vivien is the title Pearl Eytinge has given to her new, strongly emotional American play in which she will star next season. The fine literary talent and pathetic touch blended with delicious humor, so characteristic of her stories of stage life published from time to time in *The Mirror* and other journals, has received recognition and spurred Miss Eytinge to a more ambitious effort.

As to Miss Eytinge's prospects of success in this direction, aside from her own faith in Vivien, it must be acknowledged that she embarks with the very highest order of managerial endorsement. After reading Vivien, A. M. Palmer put his views of Miss Eytinge's play in the following letter:

DEAR MADAM: I have read your play with considerable interest, and take pleasure in acknowledging the talent for dramatic writing it evinces. I sincerely regret that antecedent obligations toward other authors preclude my adding this play to my repertoire at the present time. With the opinion that properly presented your drama will be successful, I remain, Yours very truly, A. M. PALMER.

An equally strong endorsement has been given by Col. T. Allston Brown, who says that Vivien has, in his opinion, all the elements of an excellent acting play, constructed in such a style as to show that Miss Eytinge's experience as an actress in the Wallack company has been of essential service to her.

When she was seen by a reporter of *The Mirror* at her elegant home on Forty-Eighth Street, in this city, Miss Eytinge gave some details regarding the arrangements of her coming production.

"I have devoted an entire year to Vivien, and I believe fully that I hold a medium in the character of the leading part, also called Vivien, which is specially suited to me, besides appealing to playgoers in general."

"It is my intention that everything connected with the presentation and my tour shall be conducted in a thoroughly first-class style. Since it is customary to drop a word or two about the costumes, I might say, that while I can only regard these as an accessory on a level with scenery, 'paper,' etc., my wardrobe as Vivien, comprising six complete toilettes, is something of a revelation in the dressmaking art."

"I am selecting the people with the greatest care, recognizing the value of a strong and well-balanced cast. I have engaged Max Freeman, who will devote ample time to rehearsals to ensure a smooth performance. William R. Palmer, Jr., who has had considerable experience in the business, side of the theatricals, has closed with me to act as my manager, and is already at work arranging the preliminaries in conjunction with Messrs. Randall and Dugan, who have charge of the booking. My tour will begin early in September."

THE DACRES WILL RETURN.

Mr. and Mrs. Arthur Dacre sailed for England last Wednesday.

"Business of a private nature induced us to determine on this unexpected departure," said Mr. Dacre to a *Mirror* reporter before sailing. "It requires the presence of myself and Mrs. Dacre on the other side immediately."

"Will you return soon?"

"I shall come back in September to attend to my lawsuit. I am fighting the case as a matter of principle. Mrs. Dacre and myself both expect to play in this country next season. Although in a business sense our visit has been unpleasant, socially it has been one of the happiest seasons we can look back upon. I shall never forget the kindness and hospitality we have experienced at the hands of scores of new friends."

NO VIOLATIONS AT HARRIGAN'S.

M. W. Hanley said to a *Mirror* reporter the other day:

"I wish you would deny the statement made in a letter published in the *Herald* recently. The writer says that the aisles of Harrigan's Theatre are occupied by people in violation of the fire ordinance."

"I am in and out of the auditorium on an average of every half hour during the performance, and I have not seen people crowding into the aisles."

"Furthermore, it is the purpose of Mr. Harrigan and myself to provide for the comfort of both those before and behind the curtain, and our employees, who have been, most of them, in our service for many years, know us too well to infringe on rules and regulations."

GOSSIP OF THE TOWN.

THE KENDALS sailed for home last Wednesday by the *Teutonia*.

JANE will be seen at the Madison Square in August.

THE Shenandoah company will close their long tour at Denver the last of this month.

E. D. PRELÉ says, "It is not true, as stated by Jesse Williams in his interview in *The Mirror*, that Richard Mansfield leaves the Garden Theatre. Mr. Mansfield occupies the theatre until October next, upon sharing terms with T. H. French and has the option of closing for a period of two weeks when he feels inclined to take a vacation."

LAST week sheriff's officers levied upon costumes of the McCaull Opera company stored in this city, to satisfy a judgment for \$2,865 obtained against Mr. and Mrs. McCaull by W. B. Symmes.

W. C. DONALDSON was married to Emma Miller at Urbana, O., on May 31. Miss Miller has been on the stage for three years, appearing under the name of Emma Hawthorne. She is a native of Memphis, where her family is well connected. Mr. Donaldson has been the leading man of Lizzie Evans' company. He is an Englishman. His father is Commissioner of Immigration for the Dominion of Canada.

FREDERICK WARRE has engaged Victory Roteman for leading juveniles next season. Robert C. Wilson will replace B. C. Turner in the old men characters. William H. Young will be the stage-manager.

W. B. GROSS, of the business staff of Piton's stock company, is studying French.

J. F. ROBERTS, assistant manager of the Park Theatre, says that Manager Dunleavy has not yet decided to produce *The Little Tycoon* at his theatre next season.

JOHN RUDY has been engaged by Reed and Collier to look after their business interests next season.

EMMA V. SHERIDAN is paying a short visit to this city.

M. W. HANLEY officiated as godfather for Mrs. Henry E. Dixey's little girl last week. The child was baptized at the Convent of the Holy Angels. Henry Lorent was also present.

LAST week Rose Eytinge secured a judgment in the Supreme Court against Kate Claxton and Arthur Forrest for \$3,150, the full amount claimed by her for salary due from them from the date of her discharge from the Captain Swift company in 1899 to the termination of her contract. The defence was that Miss Eytinge had been insubordinate and declined to obey the directions of Mr. Forrest. The defendants' counsel gave notice that he would appeal on the grounds that the verdict was against the law and against the evidence in the case.

ON Wednesday night of last week Edward Harrigan was ill and did not appear in Reilly and the 40. Joseph Sparks, who is his understudy, filled the part.

THE HARVEST MOON was recently played by Madame Jananschek at Atlantic City and Asbury Park to large houses. The play is a decided popular success, and she anticipates a prosperous tour in it next season.

THE owner of the horses used in *The Still Alarm* recently removed those sagacious animals at the close of the season in Brockton, Mass., the other night, and the receiver of the company has been unable to find them.

THE audience that saw the special performance of *The Louisiana* at the Madison Square last week was composed largely of actors. In the boxes were Virginia Harned, Daniel Frohman, A. M. Palmer and Col. Alfriend, and in the audience were Robert Hilliard, Henry Becks, Robert Mantell, Nelson Wheatcroft, Adelaide Stanhope, Marie Sheldon, Col. T. Allston Brown, W. B. Gross, Jay Reil, Selma Fetter, Lulu Klein, Albert Brunning, Lester Gurney, Charlotte Behrens, Joseph Holland, Mark Price and Henry Herman.

THE Fourteenth Street Theatre finished its season on Saturday night.

ROBERT MANIELL had secured the Lyceum for four weeks from Daniel Frohman, but the latter offered to release him from two weeks' rent, and therefore the engagement was brought to an end on Saturday night.

THIS is the last week of Aunt Bridget's Baby at the Bijou. The piece will have had a successful run of one month. The entertainment has given great amusement to large houses.

MADAME PONESI has made another valuable gift to Frederick Paulding, in the form of two manuscript plays that were formerly the property of Gustavus V. Brooke. The plays are said to be very strong. The stage business is carefully noted in Brooke's handwriting.

ALMOST all of Patti Rosa's late company have been engaged for next season. The members of the company up to date are Gerald Griffin, Edgar S. Halstead, Herbert Cavethorn, N. Griffith, Marcus Moriarty, Carrie Francis, Fannie E. Jacobs, and E. A. Phelps, musical director. Negotiations are in progress with Will Rising, Benjamin F. Grinnell and others.

EDMUND F. LAWRENCE, formerly stage-manager for Thomas W. Keene, has been engaged for Julia Marlowe's company.

THERE was a ludicrous line in *The Louisiana* which will probably be cut out if the play is again presented. In the duel scene, the seconds toss for choice of place. The one who loses asks, "What side do you select?" "The left," is the response. Whereupon the loser continued, impressively, "Then I will take the right." Most actors, by the way, would have taken the centre of the stage.

Captain JOHN R. COCKERILL assumed control of the *Continental* on Monday. Frank A. Munsey, the former proprietor, has had enough of conducting daily papers, and will confine his attentions to Munsey's *Weekly* and the *Argosy*.

DUE TO AN OVERSIGHT.

In the annual report of the President of the Actors' Fund, delivered at the tenth anniversary meeting of the Association last week, reference was made to the fact that no legacies had been left to the Fund by any of the several wealthy professionals that died during the preceding year.

In emphatic terms the President specified one case in which large sums were bequeathed to churches and to charitable institutions, but the Fund was overlooked.

Although Mr. Palmer avoided mention of the name, it was perfectly evident to his hearers that his strictures applied to the late Emma Abbott, whose failure to bestow any bequest upon the poor and needy, of the profession occasioned considerable comment among actors after the contents of her will became known.

Even without the explanation of Miss Abbott's motives and intentions, which THE MIRROR has obtained from one qualified to give it, to single her out for criticism on this score is to make an exception that is somewhat unfair and invidious.

Lawrence Barrett left nothing to the Fund, yet he died possessed of a comfortable fortune. He is not censured on that account.

Many wealthy or well-to-do actors have died during the Fund's decade of existence, but not one of the entire number has bequeathed a penny to the Fund. The only legacy it has come into is a small sum, the residue of the little estate of Morlacchi, the ballet dancer—a poor woman who received assistance from the institution and thus showed her gratitude.

Mrs. Lizzie Abbott Clark, the sister of Emma Abbott, is now in New York, stopping at the Hoffman House. She was shown a copy of President Palmer's remarks by a MIRROR representative, and asked to explain why the prima donna failed to mention the theatrical charity in her will.

"I am glad to say," said Mrs. Clark, "that unkind criticism of my sister since her death has been very rare. Her unusual qualities of head and heart have been generously recognized and widely commented upon."

"Emma's will was drawn by her lawyer two days before she sailed for Europe last June. She gave him the directions hurriedly and the instrument was delivered to her so late that she had not even time to place it in her safe deposit vault, but was obliged to carry it with her across the ocean."

"The will was prepared almost as an afterthought. She was on the eve of a journey, accidents might happen, and she intended that document to serve the purpose of a temporary expedient, until she could take time to reflect more carefully and calmly upon her wishes."

"In the haste that was necessary, I have no doubt many benefactions which she would have thought of had there been more time escaped her mind entirely. Had the Actors' Fund entered her thoughts there is no question but she would have left it a fitting sum. It was simply a case of forgetfulness. In the same manner she made no provision for founding the free vocal school to educate poor girls who possess voices but no means, which was one of the dearest wishes of her heart."

"The will, as I said, was meant as a precaution merely; she did not give it much thought. She was strong and well, and death seemed a remote and improbable contingency. When she came back she plunged immediately into a whirl of preparation for her tour. Then her professional duties filled her time and her thoughts and no further attention was given to the provisions of her will until she was stricken at Salt Lake City. Had she not been unconscious during most of her brief illness she could not have made a new instrument then—she was too weak."

"And so it happened that the hastily made, imperfect will was, after all, the last. Considering the fact that during her lifetime Emma gave with an open hand to professionals in distress; that her heart was incapable of resisting any appeal that was made to it by the unfortunate, and that she left a large portion of her wealth to worthy charities and philanthropic institutions, I think that criticism of the unintentional omission of the Fund from the temporarily devised will is undeserved."

Mrs. Clark, by the way, refutes the silly story that Miss Abbott left directions to destroy her forty trunks of stage and personal wardrobe immediately she was dead, and that these directions were ignored.

The attending physicians instructed the nurses to burn the bed-linen and articles of wear in the death-chamber in order to avoid contagion. The valuable wardrobe Miss Abbott left to Mrs. Clark, whose business in this city is to dispose of the many handsome garments at private sale.

A TRUSTWORTHY GUIDE.

Wilfred North's "OK Theatrical Guide" made its appearance on Monday. It is the handiest, completest and most compact compendium that has yet been prepared for the convenience of managers.

The Guide is made in such a form that it can be carried in the pocket. It contains 118 pages, and a vast amount of information is condensed between the covers.

Mr. North has aimed at accuracy, and has spared neither pains nor diligence to achieve that end. He claims—and with justice, so far as can be seen from a cursory examination of the book—that he has exercised more care to secure correctness than his predecessors in this line.

The scheme of the Guide comprises a list of all theatres in the United States and Canada, arranged alphabetically under State headings. The population is given, names of local managers, seating capacities, size of stage, the names of newspapers and railroad connections. This matter is presented in a handier and generally better form than it has yet been given.

There is a list of the theatrical agencies

and exchanges; a theatrical directory of New York city; lists of the dramatic editors in the principal cities, and of the traveling companies—so far as now known—that will be on the road next season, together with the names of their managers.

The objections to previous guides have been their stereotyped inaccuracy, their unnecessary cumbersome form, and their costliness. Mr. North's Guide—which, by the way, he intends to issue regularly hereafter—is authentic, convenient and ridiculously cheap. The price is but twenty-five cents a copy, although the information it contains is worth many times that small sum to traveling managers, agents and others that have daily need of such a book of reference.

STARS' "LIBERTIES."

An actress who was called a witness in Rose Eytinge's suit against Kate Claxton, which was tried last week, testified, among other things, "that stars were entitled to certain privileges in the way of special dressing-rooms and of taking certain liberties not allowed to minor members of the company."

In a crude way the actress therein drew attention to one of the crying evils that afflict the modern stage. There was more significance than she realized in the ingenious characterization of the conventional prerogatives of stars as "liberties." The fact that she used this term with no qualification would point to the sense in which it seems to be generally understood, viz.: That the star shall be supreme behind the curtain, and that she shall be always in possession of the centre of the stage.

Stars have their rights, but they have their duties as well, and their first duty is complete subordination to the artistic requirements of the play in which they appear. Without this no unity or harmony is possible in a production.

Let us have more art and fewer "liberties."

MR. PINERO'S COMPLIMENT.

A. E. Lancaster has recently received from A. W. Pinero, the English dramatist, a letter from which we are permitted to make the subjoined extract. We take the more pleasure in doing this, because it so agreeably reflects the manner in which an adept in the art of dramatic expression regards the better forms of stage literature that find place here. Mr. Pinero concludes thus:

"I agree with you that a theatrical manager should take the best material which comes to hand, without regard to the country which produces it, as a matter of fact, however, no drama is at the present moment showing more promise than the drama of America."

A NEW ENTERPRISE.

A new company has just been incorporated under the laws of the State of New York, under the title of the People's Amusement company. It is a c R. Rich and William Harris, of Boston, and James T. Powers, Albert Mellen, Philip Wood, John H. Stoutenburgh and William R. Fuller, of New York, are the incorporators.

William Harris, of Rich and Harris, will be the president, and Albert Mellen the secretary and general manager.

It is the intention of the company to create a high class of amusements at popular prices. The plan embraces the opening of three theatres in this city.

OBITUARY.

Peter Goldrick, who played the "tough" sport in *Reilly and the 400*, died at Bellevue hospital last Thursday. His right name was MacGouldrick, and he first played in Harri-gan's company in Old Lavender. He died in the alcoholic ward, but death was in a measure due to the after effects of the grip. He is a widower, and leaves a mother, Mrs. MacGouldrick, whose address is Bennett Station, Allegheny, Pa. M. W. Hanley says that Goldrick was always a painstaking and efficient actor. He graduated from the variety stage.

Samuel Taylor died of Bright's disease at the Presbyterian Hospital, New York, last Wednesday. He was so delirious during his illness that the hospital authorities were unable to obtain any information concerning the whereabouts of his family, and sent the body to the Morgue. Mrs. John R. Taylor, of 155 East Eighty-first Street, a sister of the deceased actor, identified the body in time to prevent the burial in Potter's Field. The funeral was held on Monday afternoon, and the interment took place in the Actors' Fund plot at Evergreens Cemetery. Mr. Taylor had been an actor and property-man in leading organizations. His last engagement was with the May Blossom company. He had also been in the companies of Eugene Tompkins, Fanny Davenport and Hoyt and Thomas.

Mrs. J. G. Saville, wife of the well-known actor and daughter of J. C. Gallagher, dramatic critic of the *Paily News*, died on Sunday evening at her home in this city. Mrs. Saville returned from California, where she had been vainly seeking health, but a few days previous to her death. The interment will take place in Philadelphia.

THE MIRROR is in a position to announce with authority the complete list of actors who will be members of the Lyceum stock company next season. Here it is: Herbert Kelcey, W. J. LeMoine, Charles Walcott, Charles Harbury, Augustus Cook, Eugene Ormonde, Merriam Bruce, Charles Robinson, Fritz Williams, E. J. Ratchiff, Walter Bellows, E. R. Conger, Georgie Cayvan, Mrs. Walcott, Mrs. Whiffen, Edie Shannon, Bessie Tyree, May Robson and Henrietta Cosman. This will be the largest company Daniel Frohman has had at the Lyceum.

REFLECTIONS.

ANDY MORRIS, the clown, and Ada St. Claire, contralto, have signed with The Spider and Fly company next season.

It is again reported that J. K. Emmet will wed Helen Sedgwick. Mr. Emmet returned from Europe last week, after quite an extended tour.

CHARLES WALLER PHIBBS was married to Eva French in this city last Wednesday evening, at the residence of the bride's parents.

ETHEL HENDERSON won an easy victory in her suit against Nadage Dorice for appropriating the play *Natasqua*.

A MEXICAN ROMANCE, by William A. Cooper, will probably be sent on the road next season.

HENRY GREENWALL has secured the rights to perform The Little Tycoon next season, from Willard Spenser. He has closed with R. E. Graham to play his original part.

SUARE ROBINSON will make a short trip to Denver this week to look after some mining interests there. He will return to Cohasset the latter part of the month to remain during his vacation. Mr. Robinson will personally supervise the production of *The Cash* in September.

THE new play in which Milton Nobles is engaged at present, is taking a shape entirely to his liking. The third act is nearly completed.

THE reason for W. L. Buchanan's retirement from the management of the Peavey Grand Opera House at Sioux City is that his duties in connection with the Department of Agriculture of the World's Columbian Exposition—of which department Mr. Buchanan was made chief several months ago—require his undivided attention.

THE new comedy, *Spot McAllister*, in which Bobby Gaylor is to star next season, has been finished by Charles T. Vincent, and accepted by William A. Brady. The piece is to be produced at the Bijou Theatre on Aug. 8. Mr. Gaylor is to impersonate a middle-aged Irishman of sporting proclivities, and will have ample opportunity to introduce his various specialties. He is to be supported by a picked company.

MILTON NOBLES has re-engaged for next season the following members of his company: J. Duke Murray, manager; George W. Farren, treasurer; Mary Davenport; L. J. Loring; L. R. Willard; Burt G. Clark and John H. Ready.

FOUR new and catchy songs have been composed and written by Fred. E. Reynolds, the tenor soloist with Primrose and West's Minstrels. Two of them he has sung with great success. The titles are "Baby's Picture," "Beneath the Old Elm Tree," "Adeline" and "The Brave Engineer." All the songs will be published the last of this month by Hitchcock, McCargo and Company.

GRACE EMMETT, who is to star next season in *The Pulse of New York*, is having that piece rewritten. Several new scenic effects will be introduced. Frank Newell has been engaged to manage Miss Emmett's tour.

THE play which Walter Bellows and R. F. Roeder are writing for the Lyceum stock company, although founded on incidents in the civil war, is described by Mr. Roeder as a domestic drama. It is to be finished in time for the season of 1902-03. Its scenes are laid in the South.

E. J. HASSAN's spectacle *Montezuma* will be produced next January. Mr. Hassan is just now engaging a company for his new star, Frank I. Frayne, Jr. The play in which he will appear is called *The Boy Ranger*.

LAST Wednesday the Rev. Dr. Houghton, of the Little Church Around the Corner, united in wedlock Rose Clayton, of the Natural Life company, and Joseph A. Woods, of the firm of Rankin and Woods, proprietors of the Star Theatrical Agency, at Frohman's Dramatic Exchange. The groomsmen were Howard West, of The Witch company, and the bridesmaid Olivia Walters, of the Ship Ahoy company.

THE members of the association called The Union, of Harlem, attended the Columbus Theatre in a body on Tuesday night of this week in compliment to their fellow-member, John J. Nolan, who is conducting English opera season at that house.

AGNES ROSEBIE, who will play *Diane* in Paul Kanyar next season, has gone to her home at Hamilton, Ont., for the Summer.

AT the fiftieth performance of *A Night's Frolic* last Wednesday night at the Boston Park Theatre, Helen Barry was called in for a speech at the close of the second act. She appeared before the curtain in the dress of a chasseur and responded in a few well-chosen words that delighted the large audience. The long and highly successful Boston run came to a close on Saturday night. New Yorkers will have the first opportunity to see *A Night's Frolic* at the Union Square on Wednesday night, when it will be played for Mr. Hopkins' benefit.

THE last number of *Kate Field's Washington* contains a pretty story written by the eight-year-old daughter of Mrs. S. S. Smith.

MAKION CLIFTON is considering several good offers for next season. Miss Clifton has been two years with Lizzie Evans, playing character old women.

THE MacLean-Prescott company closed season at Superior, Wis., on May 30. Mr. MacLean will Summer at his old homestead, Wild Goose Farm, W. Va., and Miss Prescott will come to New York. The manager, John Whiteley, will spend a few weeks at Dundee, Ill.

NEXT season's attractions at Mullone's New Opera House, Jersey City, will include Stuart Robson, Marie Wainwright, George Barrett, Hoss and Hoss, Frederick Warde, Primrose and West, A Knotty Affair, Richard Mansfield, Rose Coghlan, Park Secret, Maggie Mitchell, The Stowaway, Dr. Bill, County Fair, The Burglar, Barry and Fay, Noble, Clara Morris and The Struggle of Life.

A STRIKING likeness of Henry C. DeMille is to be exhibited on the bill boards the coming season when that playwright's *The Danger Signal* is produced through the country.

THE spacious stage of the Boston Theatre will give ample scope for a splendid new setting of *Evangeline's* Acadian home in the extensive production of Rice's *Beautiful Evangeline*, to be given there for two weeks, beginning Aug. 10. The company will be large and strong. *Evangeline's* thirty-six weeks' tour last season, under C. H. Smith's management, was very successful. The treasurer made it a practice to pay salaries in advance, just for novelty. The new company is comparatively complete, but the management is still receiving applications from youth and beauty for the part of Gabriel.

HERE is a verse that has not been sung by Andrew Mack in "Rays Together," which he introduces in *Aunt Bridget's Baby*. It is submitted to his consideration:

Comrades, comrades, ever since
I picked Jake,
Telling each other stories,
Sharing each other's cake,
Comrades when we were sober,
When full together we cried,
When the patrol wagon came for me,
Jake was there at my side.

JOSEPH GREISER and Phoebe Davis, who have been favorites on the Pacific Coast, are to make a starting tour in the Eastern States during the season of 1902-03. They have been engaged for three years by a well-known manager, and are to open their tour in a New York theatre on Sept. 8, 1902, in a play by Clay M. Greene.

HARRY MILLS has arrived in town. He has not yet closed for next season.

IRENE KENT's repertoire will be *A Child of Destiny*, *The Hunchback* and a new version of *Only a Farmer's Daughter*. Easton, Pa., is her starting point, and she will continue through Pennsylvania, West to Nebraska, stopping at the larger cities in the Spring. Bertha Welby, Grace Cutler, David Hatchet and John Hazelrigg will be in Miss Kent's company.

GEORGE FAWCETT is to replace Harry Lacy in *The Still Alarm* next season. Mr. Lacy is now in town.

LELL FORTER has been re-engaged for Ethel Ellis's company.

A HIGH ROLLER will open season on Aug. 3, a month earlier than was originally arranged.

WHAT has become of King Kaliko, which was to have been produced at the Academy of Music June 1?

THE LOVING LEGACY, by Fred. W. Sydney, author of *Wig and Gown*, *A Modern Match*, by Clyde Fitch, which was written to suit the personality of Robert Mantell, and *Her Release*, an adaptation from the French of Edward Cadol, are the plays which Pitou's stock company will present next season. Mr. Pitou has only the United States and Canadian rights to produce *Her Release*. Mr. and Mrs. Kendal possessing the English rights to the play.

A SEASON of thirty weeks is being booked for The Merchant next season. H. C. Kennedy, one of the managers, says that the play will be seen in Philadelphia, St. Louis, Cincinnati, Boston, Chicago, Baltimore, Washington, Brooklyn, and in this city. The tour will begin on Aug. 23, at the Park Theatre, Brooklyn.

A. H. SIMON, owner of The Patrol, told a MIRROR reporter that the play will be given a New York production in August at a Broadway theatre. Referring to the suit brought by Joseph Arthur on the ground that The Patrol contains infringements on patents used in *The Still Alarm*, Mr. Simon said that he would be perfectly willing to abide by the decision of the court.

LETTERS TO THE EDITOR.

A DISSENTION WITH A DIFFERENCE.

NEW YORK, June 4, 1904.

To the Editor of the *Dramatic Mirror*:—In your article in last week's MIRROR headed "Theatricals in Memphis," the transposition of a few words made me say what I had no intention of saying.

I did not intend to convey the idea that the new Grand was the only theatre playing first class attractions, but that "the Grand played only first-class attractions."

Will you, in justice to me as well as to the other theatres in Memphis, kindly insert this communication in your next issue. Respectfully yours,

F. S. HARTSHORN.

THE MEMPHIS THEATRES.

NEW YORK, June 5, 1904.

To the Editor of the *Dramatic Mirror*:—

SIR:—In the last issue of your interesting publication there appeared what was supposed to be an interview with F. S. Hartshorn on the subject of theatricals in Memphis, and in which the said Hartshorn was reported as claiming the Grand Opera House, of Memphis, to be the only theatre in that city playing first-class attractions. Such a statement is entirely untrue and calculated to mislead managers who contemplate visiting that section of the South. Every citizen of Memphis, as well as every manager who played there last season, can testify regarding the high character of entertainments offered by the management of the new Lyceum Theatre, which is conceded to be one of the finest plays in the country, and far far the best adapted to high-class attractions in Memphis.

For the coming season I have already booked Julia Marlowe, Jefferson and Florence, Sarah Bernhardt, the McCaul Opera company, the Liliputians, Miss Estlake, Herrmann, Joseph Haworth, Daly's Last Word, Hoyt and Thomas' attractions and many others of equal worth.

From the foregoing it will readily be concluded that the Grand Opera House is not the only house presenting first class attractions. By giving this place in your valuable columns you will greatly oblige.

JOHN H. REID.

Manager New Lyceum Theatre, Memphis, Tenn.

IT WAS TWENTY-ONE.

NEW YORK, June 4, 1904.

To the Editor of the *Dramatic Mirror*:—

SIR:—Will you correct, in your coming issue, the announcement that Mr. Edwards played ninety-one parts during the season of 1899-00. It was twenty-one.

The former number would suggest to the readers, I fear, that the actor, in exceeding his contracted number of engagements, had passed beyond the appreciation of physical, not to say mental, possibilities, or very near it.

Respectfully yours,

MRS. JAMES L. EDWARDS.

R. W. STEWART/INCORP., Mahanoy City, Pa.

MIRROR INTERVIEWS.

NIV. STEPHEN FISKE.



There are few men better known in New York than Stephen Fiske, the critic of the *Spirit of the Times*.

Mr. Fiske made his debut in journalism early in life. When a youth, while going through college, he edited a daily paper in New Brunswick. Nine years later—in 1850—he accepted a position on the New York *Herald* as reporter. In 1856 he accompanied the Prince of Wales on his tour through Canada, as special correspondent for the *Herald*, and in the same year he was sent on a similar mission with President Lincoln on his journey from Springfield to Washington. At the outbreak of the war, he was despatched by the *Herald* to restore telegraph service from Washington. Shortly afterwards he was promoted to the *Herald's* editorial staff, taking the place of E. G. P. Wilkins as editorial writer and critic.

Later, Mr. Fiske went abroad with the younger Bennett and participated in the *Henrietta's* ocean race. Shortly after this he resigned from the *Herald*. In London he established three newspapers, the *Hornet*, the *Home Journal* and the *New Vendor*, and also managed for some time the St. James' Theatre and the Royal English Opera Company.

In 1874 Mr. Fiske returned to the United States and became business manager with Augustin Daly of the Fifth Avenue Theatre. When that house failed Mr. Fiske took it, and for the first time presented Malame Modjeska and Mary Anderson to the New York public.

In 1878 Mr. Fiske returned to journalism. He was for some time chief editor of the *Star* and became dramatic critic of the *Spirit of the Times*, a post which he has filled ever since. He has also written for many other papers, including *THE DRAMATIC MIRROR*.

Mr. Fiske is a brilliant writer. He is gifted with a remarkably facile, and, at times, a caustic pen, and he possesses a wonderful memory, in which is stored away a fund of information on all conceivable topics. He, moreover, enjoys the distinction of being a reliable prophet concerning the fate of a new play.

"How do you account for this foresight?" I asked Mr. Fiske the other afternoon, as we were enjoying a smoke at the Lotus Club, his headquarters.

Mr. Fiske smiled.

"I don't consider myself a prophet by any means, but I think that I look at a play in a different way from that of most critics."

"What way do you mean?"

"For instance, when I go to the theatre, I put myself in the position of an ordinary spectator, who has paid his \$1.50 at the box-office. I try to forget that I know anything more about the stage and its tricks and the actors and their tricks than does the average theatregoer. I try to see the play from the public's standpoint. I observe how it impresses them, I listen to their remarks, and when it is all over I ask myself if I should care to see that play again. If I should, then the play has good and true material in it, for it has interested me, and it is a hundred to one that the audience has been interested or bored, as the case may be, in the same manner."

"Then you do not look for literature in a play?"

"No—I welcome literature in a play when it is allied to sound dramatic construction. But the literary plays we have seen of late have been lacking in that respect. Take the lectures of Ibsen, for instance. They are most tiresome when put on the stage. Nobody but Danes could sit through them more than once. It is a mistake to call them plays, for they are not plays. They were written for the closet, and that's about all they are good for."

"You are severe on Ibsen."

"All this nonsense about Ibsen and realism and naturalism and half-a-dozen other 'isms' bores me to death. People talk about art—art this and art that. What art, I should like to know, is there in using a public theatre, to which young women and youths have easy access, to discuss subjects fit only for a doctor's consulting-room? If our social system is defective—which I don't believe—let our legislators look to it. It is their business. Let it be debated in Congress, in the House of Commons, in the Chambre, but keep it out of our theatres, which were intended from the start for amusement and amusement only."

"You don't hold that the theatre is a teacher, then?"

"In a limited sense, yes, but not to the extent of exposing the filth and corruption which every man knows exists among us. Men are not perfect. It is hard to see how they can be perfect under the present conditions of our being. The most beautiful woman has her imperfections. Let us be content with regretting this. Do not offend our nostrils by having noxious facts, however true they may be, thrust before us when we go to enjoy an evening at the theatre."

"Can not the person dreading to hear

these truths abstain from going to that theatre?"

"No, he cannot. Your Ibsenite takes his man by surprise. It's a blow in the dark. Allured by the everlasting cry of Art one enters a theatre innocently, with one's family perhaps, and the harm is done before one can retire. Art, indeed! Clinical lecture, yes, but art, no! Art is nature seen through the temperament of an artist, it is the possibilities of nature—what men might be."

"What play in New York has interested you most of recent years?"

"The Senator, by a long way. If I knew the name of the man that wrote it I could name to you the most promising dramatist we have."

"Am I to infer that you doubt that Messrs. Lloyd and Rosenfield wrote *The Senator*?"

"I am not responsible for what you infer, but I think Crane a first-rate play-writer."

"What is your candid opinion of newspaper criticism as she is practised in New York?"

"A huge farce as conducted at present. Any sensible person can see that for himself by comparing the critical utterances of the daily papers the morning following a first production. It is perfectly impossible to arrive at any idea of what merit the play in question is really possessed of."

"The trouble with dramatic criticism," went on Mr. Fiske, "is that the critics are divided into two camps—those who have their own personal axes to grind and those whose opinions fluctuate with the advertising columns of their respective newspapers. Between the two the actor and manager get pretty badly handled. If Mr. Paraglyph of the *Herald* has a personal friend in the play and that friend is not very successful with his or her part, then Mr. Paraglyph proceeds to damn the play without paying the slightest attention to the other performers however meritorious their work. Or if Mr. Paraglyph knows that Mr. Headline has had anything to do with the authorship of the play that is an excellent reason for classing it with Shakespeare's best."

"How would you remedy this?"

"By having no criticisms at all. I would advocate plain reports which any intelligent reporter could write. For instance, last night a large audience witnessed the first production at the Coliseum Theatre of *A Glass Infant*. The piece was favorably received. That is all that is necessary. All the stuff we get now from our critics is so much windy drivel, and, at most, the opinion of one man. Moreover, supposing this man to be gifted with a wonderful sagacity for judging a play, how is it possible for him, however brilliant and rapid a writer he may be, to write an intelligent and thoughtful essay in the brief time that intervenes from the fall of the curtain and the time his paper goes to press?"

"Do you not consider Mr. Winter's criticisms in the *Tribune* thoughtful and intelligent?"

"I don't consider them criticisms at all. Willie Winter writes delightful poems about plays; he doesn't write criticisms. It's all most charming to read, but it doesn't give us any idea as to the worth of the play. Then, again, Mr. Winter takes time by the forelock. He has a truly poetic way of writing his theatre notices in advance. His Don Juan article—was not that prepared in advance of its production?"

"But surely you would give to some one the duty of dramatic criticism?"

"Yes, I would give it to the weekly newspaper. It rightfully and logically belongs there. London's latest critic, William Archer, writes in a weekly paper; so do the leading French critics, Sarcey and Lemaître."

"Why don't you write a play?"

"I have adapted four, and what's more I have had them produced. There were *My Noble Son-in-Law*, produced at Wallack's in the sixties; *Martin Chuzzlewit*, at the old Olympic; *Corporal Cartouche*; *Robert Rabergas*, produced in London, and others."

"Why did you discontinue playwriting when you had begun so well?"

"Well, I drifted back into journalism, which I have always preferred to anything else. I don't believe there was ever a journalist more in love with his work than I am. Besides, I don't think a journalist ought to write plays. He is paid to write about them; not to write them. It isn't fair either to his paper, his readers or to the play he is sent to criticize. It is unfair to the play, especially, for a certain feeling of rivalry will surely actuate him when writing of it."

"How long have you been associated with theatres and actors?"

"Thirty-five years. Almost a lifetime."

"You must have seen a great many changes."

"I have. The actor is a gentleman to-day; he used to be a strolling player. Now he has his club, where formerly he frequented the pot-house. I well remember the time when the greatest ambition of even leading actors was to be considered 'terrible dogs' about town. Lester Wallack and George Jordan didn't aspire to be looked up to as great actors. What they cared for most was to be considered the handsomest men about town."

"The actor to-day has a thought above this, although I grant you he is yet far from perfect. He is better paid than he was twenty-five years ago, and this despite the fact that there are three times the number of actors. He is better regarded by the community at large and when he likes to behave himself he is treated as the equal of other gentlemen."

"The trouble with the average actor is that he is an irresponsible machine, and totally lacking in individuality. This is explained by his being so entirely dependent on others. The author gives him his ideas; the stage-manager tells him what to do, and the manager pays him his salary. If you see an actor blowing his own horn it is because that is the only thing which his manager deems him capable of performing successfully without assistance."

ALI BABA.

DULUTH'S NEW THEATRE.

The foundation of the new Lyceum Theatre at Duluth was begun on July 20, 1898, and the architects, Traphagen and Fitzpatrick, deserve credit for the short time it has taken them to complete the structure, which will be entirely finished and ready for opening on July 10.

The building is opposite the Spaulding Hotel, half a block from the Union Depot, and in the centre of the city. It is an imposing pile of red stone, buff brick and terra cotta, seven stories high and 125 feet by 140 feet on the ground. Beside the theatre portion it contains seven stores and one hundred-and-forty offices. It is fire-proof. The main entrance is through an arch thirty-five feet wide, whose side supports and voussours are symbolically carved.

Mounting some steps one enters the main lobby with white marble walls and floor. Solid copper doors open into the inner lobby, which is finished in Tennessee marble and onyx walls and floors. To the right is the ticket office and to the left a drinking fountain, both resplendent with onyx, glass and polished brass. The ceiling is a canopy of bronze, dull at the sides but rising into a burnished golden sun at the centre. Brass doors open from this main lobby to the foyer, from the latter brazen stairs lead to the dress circle and balcony. The gallery is reached by an entrance and stairs apart from this portion of the house.

The auditorium is divided somewhat after the European manner, the main floor being the parquet only, without subdivision. The dress circle occupies a balcony above, which will be the select portion of the house. Still over this is the balcony proper and yet higher is the "region of the gods." The seating is capacious, a house that could easily contain two thousand is seated for only 1,000. The seats are of gray plush, spring seats and backs, twenty-two inches between arms and three feet from back to back thereby allowing a late comer or early goer to pass without causing anyone to rise. Even the "gods" have chair seats and arm rests.

The general scheme of decoration is of East Indian design, carried out in delicate tints of ivory, cream, pale orange and gold. The draperies are of old gold plush and silk. The lights are soft and but few in sight, nearly all being concealed behind cornices and discs and lighting by reflection only. The public have here all the accessories of a continental theatre, retiring rooms, cloak rooms and toilet paraphernalia.

The stage is one of the finest in the country, forty-five feet deep, seventy-six feet wide, twenty-eight feet under the first fly gallery, forty-two feet between the flies, proscenium opening forty feet wide by forty feet high, double fly galleries, scene-room, point-frame, in fact, everything required to make a complete stage. It is seventy-six feet from stage to loft, fourteen feet from stage to cellar, two bridges full width, sinks full width, spring traps, vanishing buffer traps and twenty-five sets of scenery. All the interiors are fitted with flat ceilings, laced wings, practical fire-places, doors, windows, etc.

Ten elegant dressing-rooms are on the level with the stage, and there are large chorus dressing-rooms, carpenter shops, electric supply rooms, etc.

The curtains deserve particular mention. They are the work of Thomas Moses of Sossman and Landis, Chicago. The asbestos drop is a continuation of the house with a recessed arch, a pair of handsome bronze doors, a Turkish rug loosely thrown on the steps, the coloring being exactly the same tones as in the house. The act-drop is a quiet scene near Benares, India, painted in subdued tones and growing out, as it were, of the proscenium arch.

The owner, Andreas M. Miller, is a man who is public spirited enough to spend about half a million dollars for the benefit and pleasure of his townsmen.

THE OHIO AND INDIANA CIRCUIT.

Will J. Benedict, of the firm of Reist and Benedict, is located for the Summer at Randall and Dickson's offices. Mr. Benedict has been connected for many years with first-class traveling companies, and his tact and judgment are well known.

In conjunction with Larry H. Reist, of Dayton, Mr. Benedict has formed what is called the Ohio and Indiana Circuit, embracing the best towns and cities in the two states. It is the business of booking attractions on this circuit that keeps Mr. Benedict in town.

A manager can fill from six to eight weeks' time by one visit to Mr. Benedict—a convenience that will be appreciated by attractions that intend to play Ohio and Indiana next season. Many prominent companies have already placed their bookings in the hands of Reist and Benedict, and seem pleased with the results.

Outside of the circuit, Mr. Benedict is interested in booking the entire season's route of Little Goldie in The Rocky Mountain Way, James Reilly in The Broom-Maker, May Henderson in The Indian Princess, and others.

FIRST COME, FIRST SERVED.

The Lillian Russell Opera company, presenting *La Cigale*, will be at the Garden Theatre from the middle of October until March 1. Then the company will tour, appearing at Philadelphia, Boston, Chicago and Washington.

Even at this early date many more hundreds of applications for seats than the Garden Theatre can accommodate have been received for the opening night. A party of Wall Street men have taken 125 seats.

Mr. French intends to fill orders for seats as they are received. There will be no partiality.

PROFESSIONAL DUTY.

JOSEPH HAWORTH contemplates producing a new tragedy by a young American poet.

AUGUSTUS PRIOR will not return to his office in this city until July 7.

It is probable that William M. Dunleavy, manager of the Park Theatre, will sail for England on the *Alaska* on June 27. J. F. Roberts, his assistant, will accompany him.

ROSE COCHLAN has engaged Ferrets Knyvett to be treasurer of her company on its next tour.

W. J. BUCHANAN has retired from the management of the Peavey Grand Opera House at Sioux City, Ia., E. L. Webster having taken a five years' lease of the theatre. Mr. Webster will come to New York shortly to book attractions. He announces that he will play none but the best.

THERE are more actors and managers in town looking for new plays than you can shake a stick at.

NEILSON WHEATCROFT asks *THE MIRROR* to state that the use of his name in the cast of the open-air *As You Like It* performance at Castle Point was premature. Mr. Wheatcroft will be in California when the representation takes place on June 16.

By next week a "circus" deal may take place. The Sells Brothers, who own a large circus in the West, have been strongly urged to sell one-third of their interest to Adam and John A. Forepaugh, and will probably do so.

A. J. OVERBECK, of the Grand Opera House, Brooklyn, is building the scenery for the production of *Uncle Isaac*.

CHARLES E. LOCKE has taken an apartment at The Hubert, and is said to be having a real nice time. Those who have been under engagement to him the past season are not having a real nice time.

MISS BELVET, in which Mrs. Leslie Carter is to appear next season, is a musical comedy by Audran, and not a comic opera as many of the daily papers have described it. Miss Belvett has run two hundred and fifty nights in Paris.

VERNER CLARKE good-naturedly meets one point in the criticism of his make up as the Italian consul in *The Veiled Picture* by explaining that his white wig was made by a first-class perwig-maker, and cost \$15.

MRS. M. KEE RANKIN gave an entertainment at her residence on Edgewood Avenue, a short time ago. Sydney Drew, Phyllis Rankin, Joseph Holland and Fritz and Sallie Williams appeared in a burlesque on *Miss McGinty*, and Messrs. Holland and Williams, who are becoming prominent as specialty performers, interpreted their skit called *L'Affaire d'Annie Rooney*. Among those in the audience were Rose Eyring, Ivan Harkins, Charles Greene, Norman Cross, Gladys Rankin, B. F. Butler, Jr., Cyril Scott, Joseph Jefferson, Jr. and Mrs. John Chamberlain.

PAUL CAVENEUE, who played leading business last season with Maude Banks, has decided not to return to France, his native land. He has been in America only a few years, but he thinks that he will remain here indefinitely. He was a pupil of Elisede Maubant, and carried off the purple ribbon of the Toulouse conservatoire.

EDWIN BOOTH left his rooms at the Players' Club last week. He has gone to Stockbridge, Mass. In a month he expects to go to Newport for the rest of the Summer.

VIRGINIA HARNED, so it is rumored, will star next season. Daniel Frohman found a play in London that was especially suited to Miss Harned. That is why—so goes the story—Miss Harned will star.

HENRY WOLFE'S musical bureau next season will have charge of the affairs of many prominent singers, including Clementine De Vere, Ida Klein, Louise Natali, Rose Linde, Clara Poole, Campanini, Montegriffo, Michellena, Guille, Fischer, Galassi and Del Puente, and such musicians as Adele Aus Der Ohe, Franz Rummel and Dora Becker.

O. B. SHEPARD has engaged Emma Barram—who was with Roland Reed three seasons—to play Firman in *Dr. Bill*.

PRIMROSE and WEST are going into the land development business. They have bought fifty-two acres of choice land in the vicinity of Mount Vernon, and they intend to give their professional friends the opportunity to secure homes in a convenient situation at a small cost.

THE Brothers Baroni have been engaged for Primrose and West's Minstrels.

THE New York production of *8 Bells*, Primrose and West's latest venture, will occur in September. The piece is being booked in the principal cities.

FORBES ROBERTSON will come to this country to play the part of Martial in Charles Frohman's production of *Thermidor*.

It is announced that Sardon will write a play "around the members" of Charles Frohman's stock company and that it will be in the style of *Diplomacy*.

DANIEL FROHMAN and the Lyceum company, numbering nineteen persons, leave on Monday for Portland, Oregon. Mr. Frohman will return in July to prepare for E. H. Sothern's annual appearance at the Lyceum. The company, during their coming tour, will play *The Charity Ball*, *The Idler*, *Nerves*, *Old Heads and Young Hearts*, *The Wife and Sweet Lavender*. The San Francisco engagement is for five weeks. The traveling tour will end in Brooklyn on Oct. 27.

MARY EASTLAKE'S repertoire for her American tour will include *A Yorkshire Lass*, *What Women Will Do* and *Clio*. The season will begin at Philadelphia in September.

E. S. GOODWIN, stage manager of Hanlon's *Fantasma*, was presented with a traveling bag by the members of the company as a token of good-will on the closing of the season.

and for a consideration parted with his interest in the house to Messrs. Rock and Brooks, the firm having been his partner last season. Mr. Brock leaves the banking business to complete its financial management. His friends wish him a limited success. J. N. Truda and his orchestra will spend the Summer months on the steamer plying between New York and Providence. Fred

STREET OPERA HOUSE: Checkered Life drew good houses during the week. The house will now be closed and undergo complete remodeling, which will include the enlargement of the stage so as to allow the use of scenery of the largest size.

LESTER'S OPERA HOUSE: This house is just about completed. It was the intention originally to rush it to a finish and open it this season, but the counsel prevailed, and the house in consequence has been finished slowly, but more carefully, in every particular. With three houses, all in first-class condition, there is no reason why Worcester should not boom during the season of 1921-22. If all the promises that have been made are fulfilled, we shall have the cream of the theatrical world here next season. Manager Rock will spend part of the summer vacation on the coast with his easel, canvas and brushes. His office at the theatre is a veritable studio. Your correspondent hopes to again enjoy the pleasure of a swim across the Atlantic on board one of its steamships.

BUCKTON CITY THEATRE: The Still Alarm was the closing attraction of the season and it did a good business May 26.—ITEMS: The season just closed has been a prosperous one, though not as good as last. There were 22 performances in all, good, bad and indifferent, but owing to Manager Cross' experience, we were fortunate in not having many last named. Barney and Tommy Riley have signed for next season with Rich's Evangelical co., and will appear at the Boston Theatre for two weeks in August. Joseph J. Buckley, of this city, is ticket seller at the Palisades for the summer season.

LYNN LYNN THEATRE: The regular season of this house closed with The Still Alarm May 27. The season just closed has been a very poor one. Business has been quiet and money scarce, so much so that even the minstrel shows and large comedies have not done as well as usual.—ITEMS: "Tommy" Cash was a trifle more fortunate than those who have previously benefited in this city. He made a very small sum of money. Harry Haldeman, leader of the theatre on the coast, has sailed for Europe and will attend the Wagner festival. The Muses will open in August enlarged and remodeled.

MICHIGAN.

FLINT PENTON HALL: Duncan Clark's Female Minstrels May 22 to fair business. ARENA: King and Franklin's Circus did a good business 27.

SAULT STE. MARIE: Soo Opera House. Deshon Opera co. May 25 to fair business. Odeon Minstrel Concert co. 26 to a large and well-pleased audience.

MARQUETTE: Casino Opera House. Running Wild May 26 to a good house.

OWASSO: Salisbury's Opera House. Duncan Clark's Female Minstrels to a large audience of the sterner sex May 25.

LANSING: Baird's Opera House. Clarence E. Holt packed the house May 25. Walter A. Edwards, an old Lansing boy, received an ovation. After the performance the co. were banqueted by the G. R. Boat Club. This probably closed the season, which has been a remarkably good one.

GRAND RAPIDS: Powers & Co. Clarence E. Holt returned May 25 and put on Damon and Peithias for the benefit of Manager T. P. Hickey. A fair profit was realized by the beneficiary, but not an amount commensurate with the deserts of the popular and capable manager.

MINNESOTA.

MINNEAPOLIS: Grand Opera House. Regular season closed May 25.—LYCEUM THEATRE: Park Opera co. gave The Chimes of Normandy to fair business. Dark rest of week. BROADWAY THEATRE: Charles S. Dyer presented Uncle Tom's Cabin to a large audience. Through the kindness of Manager Liff the children from the various orphan asylums of the city attended the matinee performance. The City Railway company furnished free transportation for the little ones, and M. J. H. Swift, of the Journal, provided complimentary refreshments. The co. closed at Hart's B. B. Vaudeville, one of the best specialty organizations ever seen here, gave a strong bill to the capacity of the house. Regular season closed with performance of 7. Manager Hilton is negotiating for a new house for next season. ITEMS: St. Smith Rosevelt, the Swedish opera co., which has been in operation since the summer season of opera at the Lyceum.

DULUTH: Temple Opera House. The County Fair was presented 1, 2 to S. R. O. Catherine Alleva's interpretation of the character of the prim old maid of New England was humorous, even, and at all times true to life. The work of Wallace Swan as S. R. O. was humorous and humorous. As Joel was excellent, but not equal to that of W. H. Burton who, as O. S. Tucker, the simple farmer, sort of thought and speech, gave a piece of excellent character acting. Richard Ferris was good as Tim. Dolle Cline as Tiggs was clever and her genuine evoked considerable applause. ITEMS: The Knott's, the Swedish opera co., which has been in operation since the summer season of opera at the Lyceum, will appear at the new Lyceum Theatre for a week beginning Aug. 21. The Grand Lodge of Minnesota and the annual encampment of the United Rank will be held at that time and an immense gathering is expected. During this encampment, it is stated, Mr. Warden will give his initial production of The Lion's Mouth, a sensational and popular Daniel Palmer, a great favorite with the press as night clerk of the well-known hostelry, "The Spaulding," Duluth, has gone over to the "West Superior Hotel," across the bay, as day clerk. Mr. Palmer's many friends will miss him, but he says he will frequently come over here from the suburbs to take in the city sights. He is shortly to join the noble army of Benedict's and his many friends will join in wishing that in all the trials and vicissitudes of this mortal life may all his future troubles be little ones. A. M. Miller, Jr., manager of the Lyceum, has returned from New York, in a very pleasant mood, and is met with in booking attractions for next season for his co. theatre. He says he has secured some "corkers." Manager Haycock, of the Lyceum, has booked the Pauline Hall Opera co. for four nights next season. The troupe has eighty people, it is stated.

MISSOURI.

ST. JOSEPH: Tootle's Opera House. The Limited Mail to a good sized audience May 28. Mestayer-Vaughn in Grab Bag 2, after which the house will be closed for the summer, with a possible opening for some belated co. who chance to have open dates in this vicinity. ITEMS: The Kensington Gardens are opened for seating and purposes only. The promised summer opera season has been delayed for some reason unknown.—R. S. Douglas, formerly manager of Tootle's, now on the traveling staff of "Frohman's," is in the city for a month or two with his family.

MARYVILLE: Arnold's Opera House. Steen-Zanzie Abbott comb. of mediums and second-sight seats large houses May 26. Isaac Parton comedy co. ITEMS: The Steen Zanzie Abbott comb. closed at this place. Mr. Steen will spend the summer season on his farm North of this city.

SEDALIA: ARENA: Sells Brothers' Circus pleased large attendance afternoon and night May 28.—GROSS: The Atlantic Garden Summer Theatre has been sold. The ground is to be used for private purposes, and the theatre and its appurtenances were purchased and are to be rebuilt at Forest Park, owned by Judge Metzger, proprietor of the electric street railway and light and power. The park is the terminus of one of the lines, and a very pretty and popular resort. The theatre will be under the management of M. L. Jacobs, and will open for the summer 1 by the John DeLeonard co.

NEBRASKA.

PLATTSMOUTH: Waterman Opera House. W. J. Calmore's Twelve Temptations co. May 25 filled the house at advanced prices. The ballet and specialties were exceptionally good, but very little of the co's scenery was shown here.

GRAND ISLAND: Hartman's Opera House. Calmore's Twelve Temptations to a crowded house May 25.

NEW JERSEY.

ORANGE: Minto Hall. The Kendalls in The Frohman's May 25. Notwithstanding the increased prices, the R. F. sign was displayed before the raising of the curtain. An artistic and pecuniary

success was achieved. Maggie Mitchell in Lady Tom to a fair house.

TRENTON: TAYLOR OPERA HOUSE. Calmore's Band gave two splendid concerts May 25, to large and fashionable houses. Miss Powell's violin solos were greatly enjoyed, and Trenton's Mendelssohn Choral Union did good work in the choruses. Miss Williams and John T. Kelly entertained a large audience with their new play, U and I. The comedy about with satire and good humor, and kept the audience in a continuous roar.

NEW YORK.

HARLEM: COLUMBIAN THEATRE: The first rendition of Il Trovatore evening of 1 was greeted with much enthusiasm by a large and demonstrative audience. All the principal lyrics were encoined and deservedly so. There can be small doubt of the ultimate success of the present season if the future work of the company can be kept on a par with their performances of Rigoletto and Il Trovatore. Miss Januschowsky was admirable as Leonora. Her acting was graceful and artistic, while her vocalization, especially in the trying numbers of the third and fourth acts, was excellent. Louise Meisner achieved a veritable triumph as Azucena. Her recitation and her second act describing the burning of the stake, was impressively realistic and intense, and evoked the most enthusiastic applause. The Maritoni of Payne Clark, vocally considered, was commendable, but from a dramatic point of view, distinctly unsatisfactory. His acting was utterly expressionless. His Rathens, after his excellent work in the title role of Rigoletto, was somewhat disappointing as Luna. The effect of his voice, which is both rich and sweet, was entirely spoiled by his mannerisms. E. N. Knight proved satisfactory as Fernando. The other characters were incompetent failures. The orchestra was excellent and the chorus fairly well drilled. The performance of Maritoni was scarcely a commendable one. Januschowsky was not in good voice, and the greater part of the cast seemed to be somewhat unfamiliar with their lines. ITEMS: Mr. Hammerstein is building a new house, this time a private one, in one hundred and twenty-third street. A theatre party of some three hundred persons has been organized to visit the Columbus Theatre Tuesday evening next. Minnie Monk, after a somewhat dubious season with Robert Mantell, is re-operating in Harlem prior to leaving the city for the summer. She has already signed with the general Robert for the coming season. GENEVA: Sawtelle's best shows May 26, 27. For its kind of entertainment, it was fair, but it did poor business.

BUFFALO: CORINNE LYCEE: Thomas E. Murray in our Visitors did a fair business 25. Spence Opera co. in Said Pasha remainder of the week to good-sized audiences. ITEMS: Manager H. C. Stone, of the Patterson, N. J. Opera House, and Archie Boyd, of the Old Homestead co., are spending a few days in the city. The latter is also spending a few days in the city. The latter is also spending a few days in the city. The latter is also spending a few days in the city.

OSWEGO: ACADEMY OF MUSIC: Mora May 25, week to fair houses. This closes the season at this house, which has been quite successful. ITEMS: The Aldermen have raised the license of the Academy to \$100 for next season. This is altogether too high, and they are not sustained by the popular voice of the people of the city. The license should remain at the same figures as last season. 30. Your correspondent is indebted to Manager Frisbie and Treasurer Parsons for courtesies extended during past season. Manager Frisbie has leased a hotel at Thousand Islands for the summer season there.

SCHENECTADY: CENTRE STREET OPERA HOUSE: The Old Folks Concert, given by local talent, was well attended 2.—ITEMS: The season just closed has been one of the most prosperous in the history of the opera house. The Sherick Sisters have done all in their power to please the public and have presented some of the best attractions on the road, viz.: Rose Coghlan, Nellie McHenry, Kate Claxton, J. K. Emmet, Charles T. Ellis, Thatcher's Minstrels, Cleveland's Minstrels, My Aunt Bridget, The County Fair, Jim the Penman, The Wife, Kanaka, The Goodbyes, and a number of other first-class attractions. The coming season will be opened early in September by Robert Mantell. ITEMS: Your correspondent desires to return thanks to the Sherick Sisters for courtesies extended, and also to W. Van Claxton, for his kind assistance in many favors past season. The Sherick Sisters will manage the house again next season. Wallace and Co.'s Circus is billed for 12.

SARATOGA: PUTNAM MUSIC HALL: The Metropolitan Theatre co. week of 1-5.

NEWBURGH: ACADEMY OF MUSIC: The Old Homestead May 25, matinee and evening, to the largest receipts known to the history of the house. Rhea 2 to a small audience. Maggie Mitchell in her new play, Lady Tom, to a fair-sized and well-pleased audience. The season at the Academy has closed. It has been a very prosperous one. The house, after a thorough cleaning, will reopen the latter part of July with Cleveland's Minstrels.

ROCHESTER: LYCEUM THEATRE: The Bostonians appeared in Robin Hood, before large and delighted audiences, both afternoon and evening. A more complete operatic production has not been presented to our amusement goers this season. ACADEMY: Our Irish Visitors attracted fairly good houses 4-6.

SALAMANCA: GIBSON OPERA HOUSE: J. W. Carner co. in Rip Van Winkle and The Widow Hedott gave satisfactory performances to fair business 1, 2.

NORTH DAKOTA.

GRAND FORKS: METROPOLITAN THEATRE: MacLean and Prescott co. May 25 presented MacLean and Prescott co. May 25 presented MacLean made a splendid Shylock and Miss Prescott an ideal Portia. Milton and Dottie Nobles 27 in From Sire to Son were supported by a strong, evenly balanced co., and drew large houses. Lewis Morrison presented Faust to S. R. O. at advanced prices 30. The performance was given with as much care as though staged for a week's run, and made the hit of the season.—ITEMS: Ringling Brothers Circus is billed for 22. The best proof that Lewis Morrison was pleased with the pecuniary result of his engagement is the fact that he is now booked for two nights next season. Mr. Morrison expects great things of Steele Mackaye's new play, which he has purchased outright and will produce in San Francisco.

FARGO: OPERA HOUSE: Lewis Morrison in Faust to a large house May 25. There was such a general request after the play for the co. to reappear that they cancelled Jamestown, and again appeared on Monday night to a much larger house.

OHIO.

WANSFIELD: ARENA: Foreprugh's Circus to large business May 26, both performances. May 27, notwithstanding bad weather. The parade and show were the finest ever given in our city.

URBANA: MARKET SQUARE THEATRE: A fair-sized audience greeted Lizzie Evans in Fox's Perry May 25.—BENNETT'S OPERA HOUSE: Inskip New York Theatre co. opened 1 for a week at cheap prices. ITEMS: A. R. Brooks, of the Evans co., which closed season here, went to Buffalo. W. C. Donaldson and Emma Hawthorne, who were married in this city a few days ago, went to Chicago. The rest of the co. went to New York. Since last letter May Gennell and C. B. Holiday's photos are valued additions to my album. Billy Clifford, late of the Cliffords, has signed with Al. Field's Minstrels for next season.

LOGAN: GRIFFIN'S PAVILION: Uncle Tom's Cabin 1 to a large and pleased audience May 25.

IRONTON: MASONIC OPERA HOUSE: Diamond King 1.

TOLEDO: PEOPLE'S: The season at this house closed May 21. Mattie Vickers was the attraction for the last week, and did a very good business. Miss Vickers' season also closed here.—ITEMS: C. J. Whitney has leased Wheeler's Opera House for five years at an annual rental of \$5,000. The house will be opened for repairs and new scenery, but it is so soundly constructed that a showing on the old house.

DAYTON: THE PARK: Allen C. Moore in Rip Van Winkle commenced a week's engagement 1, opening to fair business.—ITEMS: The summer season at

Memorial Hall, Soldiers' Home, will open 1 with London Assurance.—NICK ROBERTS (in the city, in advance of Robinson's Circus, at Raymond Holmes, of the Home 2, has arrived, looking as if the world went well with him. He is glad to be with his many Dayton friends again.—W. J. Benedict, of Reist and Benedict, managers of the Ohio Circuit, is expected home this week from New York.

OREGON.

PORTLAND: MAQUAM GRAND OPERA HOUSE: Mr. Bates of New York May 19-22, at advanced prices which are not the least, but good business. Testimonial to Loraine Hollis, who presented Forget Me Not, was fairly attended.—CORDRAY'S NEW THEATRE: Taken from Life is a fair business.—FRENCH'S NEW PARK THEATRE: Lost at Sea closed season here.—VADAVILLE: The variety theatres did good business week ending 25.

PENNSYLVANIA.

PITTSBURGH: MUSIC HALL: Commercial Dramatic by St. Albans Dramatic Club May 25, to crowded house. Plymouth Dramatic co. amateurs presented Elphinstone for the War to fair business 1.

ARENA: Wallace and Co.'s Circus gave two performances to large business 2. Every body pleased.

ITEMS: Jackson and Krohn will manage a three weeks' tour of Paxson's Bill's Wild West Show in the coming season.

WELLESBAKER: MUSIC HALL: The Old Homestead May 25, to a large and well-pleased audience. The season at this house is about the same as was last season. Performance very satisfactory.—ITEMS: The season at Music Hall closed with The Old Homestead 25. The season has been a profitable one, both to the house and the variety co's. Manager Burgunder favored us with an unusual large number of first class attractions.

POITTSWORTH: OPERA HOUSE: A Box of Monkeys, presented by local amateurs, to a large and fashionable audience 1.

ALLENSTOWN: MUSIC HALL: No better attraction could have been selected for the closing of the season than The Old Homestead May 25, and, notwithstanding a strong counter attraction in the shape of a Kirmis, under the management of our leading society ladies, the house was filled and standing-room sold before the raising of the curtain. Archie Boyd as Joshua Whitcomb, was excellent and he gave a true and humorous sketch of the down East farmer. The rest of the co. was strong and the large audience was highly pleased with the performance.—ITEMS: The season that came to a close with The Old Homestead was one of the most successful in the history of Music Hall. Through the enterprise of the lessee, M. H. Burgunder, an admirable series of attractions was secured, and the general local manager, Robert White, by his courtesy and attention to the comfort and pleasure of his patrons, contributed not a little to the season's successful business. The attractions were polite and prompt and in no detail was anything lacking that could add to the enjoyment of our theatregoers. Of the long list of attractions presented during the season a few only played to loss business, and quite a number tested the capacity of the house, and the managers generally expressed themselves as being well pleased. It is the purpose of Mr. Burgunder to present next season the most meritorious productions of the stage, and he has already booked attractions that are seldom seen outside the large cities. Allentown being in a circuit of five cities controlled by Messrs. May for a long time, secured for it the best attractions. T. Manager Burgunder and local manager Whitesell, your correspondent is indebted for many courtesies during the past season.

WAYNESBURG: OPERA HOUSE: The Baltimore troupe to light business May 25.—ITEMS: Clarence Bennett delighted the Veterans on Decoration Day by reciting an original war poem. The season has been very successful.

OIL CITY: OPERA HOUSE: Acme Theatre co. week of 1-6 to good business at 1-2-3-4-5-6.

HAZLETON: ARENA: Wallace and Co.'s Circus gave good performances to crowded tents, both afternoon and night 1.

RHODE ISLAND.

PROVIDENCE: THE GARDEN: The Boston Theatre World co. opened for a week, and are doing a very good business. The co. is composed of well-known people, aided by the Boston contingent, by the name of SASS. Scott Lester at Williams Buttesque co. in Me and Jack week of 1-6.

NEWPORT: OPERA HOUSE: The Zeke Tibberty co. closed a week's engagement May 25 to big business. The co. closed here. Next season Miss Tibberty and Arthur Lewis will star in a legitimate repertoire at regular prices. It is a question whether the public will patronize an attraction they have been in the habit of seeing at low or popular prices. Lizzie Daly in The Latest Fad 1.

SOUTH CAROLINA.

CHARLESTON: GRAND OPERA HOUSE: The Grand Comic Opera co. opened their fifth week 1 to a large and well-pleased audience. Grand Duchess for three nights and matinee to continued large attendance.

SOUTH DAKOTA.

WATERTOWN: OPERA HOUSE: Benfro's Jolly Pathfinders in farce comedy, Below Zero, May 25 to good business. Hurlburt and Leitwith's educated horses and dogs to immense business 2.

TENNESSEE.

NASHVILLE: GOSPEL: Manager W. Sheetz, of the Vendome, will leave for New York in a few days to look after his booking for next season in person.—Pain's Last Days of Pompeii is being presented here this month in magnificent style, under the auspices of the Commercial Club and is drawing crowds at Athletic Park. The Buckingham Theatre was burned to the ground Sunday night May 1. The performers and attendants barely escaped from the building with their lives. All costumes, scenery and the like were lost. It is thought the house must have been set on fire. The proprietor, Mr. Fred B. Jones, and the Manager, A. B. Bann, have secured temporarily, the Grand Opera House and will continue to run a first-class vaudeville house. The opening is for 1-2-3-4-5-6.

TEXAS.

WACO: PARK THEATRE: The Galley Slave was presented by J. H. Barrett, assisted by local amateurs, for the benefit of the Woman's Exchange, to large business May 25. Inskip New York Theatre co. have leased the Proctor Spring Garden, and intend opening a summer theatre. Waco will then be supplied with attractions all through the summer, with two theatres open.—J. P. Garland, manager and proprietor of the Opera House, is booking first-class attractions for the coming season, which promises to be one of the best. Meanwhile, improvements are in progress.

UTAH.

SALT LAKE CITY: SALT LAKE THEATRE: Inskip New York and a good co. presented Credit for name May 25 and As in a Looking Glass 26 to good houses. The Logan Opera co. presented The Black Mantle 27 to large houses. R. E. Easton, formerly of the Salt Lake Theatre, is in the city for an excellent week. The Home Dramatic Club, assisted by the veteran actor, Phil Margeretz, presented Our Boys afternoon and evening of Decoration Day to crowded houses. It is to Mr. Margeretz that much credit is due for the existence of the Salt Lake Theatre, as it was he who first offered with Bridgman Young the erection of a theatre, and so instructed the architects in drawing the plans of the building.

OGDEN: THE GRAND: The Logan Opera co. presented The Three Black Mantles to fair houses May 25, 26. Lillian Lewis in Credit for name did a light business 27. George C. Staker in A Royal Pass, Limited Mail 1. Mr. Bates of New York 17. The Twelve Temptations 18, 19.

VERMONT.

BURLINGTON: HOWARD OPERA HOUSE: E. H. Sothern and an excellent co. in The Minister of Woodburn May 25, gave one of the most satisfactory entertainments during the season to a large audience.

VIRGINIA.

LYNCHBURG: OPERA HOUSE: Allen's Minstrel Minstrels to a fair audience 1.

WASHINGTON.

SPOKANE FALLS: AUDITORIUM: Richard Reed and a co. to a good house in Land Me Yours Wife and The Woman Hater May 25 to good houses. Kanaka 1.—Herrmann 2.—Shenandoah 3.

TACOMA: TACOMA THEATRE: A very light house greeted Kanaka on its return May 25, though its previous presentation here was favorably received. The house was well filled at the friends and relatives of local amateurs who appeared in miniature comedies after the fashion of the old time minstrel show troupes.

SEATTLE: COLUMBIA THEATRE: Maudie Fisher and a very successful run for the week of May 25. My Lorimer Johnson's performance of Nottier was excellent. Noah Bronson was very good as Fernan 6. W. A. Whitcomb gave a fine impersonation of Edmund Dantes. Laura Albertine was very satisfactory as Mercedes. Only a Farmer's Daughter 1.—Opera House: Shenandoah and Herrmann 2.—ITEMS: Architects Bone and Wilson are at work on plans for a new opera house, to be erected on the southeast corner of Yakima Avenue and South Fourth Street, before a firm is secured. The house will seat 2,000, and lack nothing in the way of stage, orchestra, and back stage, and will build the house in connection with H. L. Vesler.

WEST VIRGINIA.

WHEELING: GRAND OPERA HOUSE: Ada Gray in Last Years May 25 to a moderately good business.—ITEMS: Both houses here are closed for renovation and repairs.

WISCONSIN.

FOND DU LAC: COLUMBIAN OPERA HOUSE: As usual, Charles A. Gardner was greeted with a full house May 25. The play was Father and Child, which has been improved since it was last seen here.

WEST SUPERIOR: GRAND OPERA HOUSE: Lewis Morrison in Faust to fair business May 25. Lewis Morrison as Mephisto and Florence Roberts as Marguerite and W. R. Owen as Faust merit special mention. R. D. MacLean and Marie Prescott in Spartacus to light business.

APPLETON: OPERA HOUSE: C. A. Gardner in Father and Child to a large and well-pleased audience May 25 to a large and well-pleased audience. Receipts, \$400.

MADISON: FULLER OPERA HOUSE: The University of Wisconsin Dramatic Club closed its presentation The Confederate Spy to a full house May 25. It went unusually smooth for an amateur performance, and by request will be repeated 4. Traces Carnival by local talent to fair-sized audiences 26.

CANADA.

WINNIPEG: PRINCESS OPERA HOUSE: M. H. and D. H. Nobles to good business May 25.

HALIFAX: ACADEMY OF MUSIC: There was not even a landing room May 25 when Ezra Kendall opened in A Pair of Kids. It is a clever comedian, and has got together the greatest collection of absurdities ever presented on the stage. What the title has got to do with the piece we could not cover. He had a good house on the second night, and he left the next day by steamer Halifax for Boston. The Redmond Barry co. were passengers by the same steamer. Gordon's Minstrels gave a good show 25 to good business.

TORONTO: OPERA HOUSE: The Rent Saver Theatre presented a very good entertainment week ending May 25 to average business. Woman Against Woman week of 1.—ITEMS: The Grand and Academy have both closed their doors for the season, and the usual annual renovation, etc., will soon take place. Manager Sheppard was tendered his annual leave fit on the night of 25, and it was a success. The local amateur co. presented Mikado on the night in question. Robinson's Muse Theatre are giving their patrons very good attractions, and the public is responding by liberal attendance. Professor Seymour, the mind reader, was a big drawing card. This week is the closing week for the Toronto opera house. Manager Frank is going to take his last roadster out with him for a two weeks' jaunt through the rural sections here.

MONTREAL: THEATRE ROYAL: The Rent Saver Novelty and Burlesque co. in A Sensation in Paradise to good houses 26.

Received too late for classification.

CHICAGO.

There was nothing new in theatricals last week beyond the reappearance of James T. Powers in A Straight Tip, and the piece has enjoyed great popularity at the Columbia. It is trash of the veriest sort, but its absurdity as a farce makes laughter, and that is all that people seem to want nowadays. Same week of 1.

The beautiful drama Alahorra continued to draw large and fashionable audiences at Hookey's, and the engagement is one of the most prosperous of the season. The artistic character work of J. H. Stoddard, E. M. Holland, Charles L. Harris, Maurice Barrymore and the musical and effective work of Agnes Booth, Agnes Miller and Marie Grand, makes it a delight and pleasure. Augustin Daly's co. week of 1-4.

Blue Jeans is in the midst of a successful run at McVicker's. The work of Jennie Veamans grows on one, and she can touch the sympathies of her audiences with equal ease as to make them laugh. She has made of June a new character on the stage. Same indefinite 1.

The Patrol, a weak melodrama of local crime, built around a police patrol wagon, has drawn fair-sized crowds to the opera house. By far the best work is done by Luke Schlosberg as an aged negro, and next in popularity is Alaric, a Senegambian as Winfield. Beginning in the first of the spectacular extravaganza will be produced. This year the piece is entitled Sindbad, or The Maid of Balboa, and elaborate preparations have been made for it. The cast will include the best people of former seasons and everything will be new, bright and sparkling. Upwards of 200 persons are engaged in the production and Manager Henderson is confident that it is the best of the series of summer spectacular shows that he has produced.

Robert M. Wade in R. Van Winkle found favor at Havin's. Only a Farmer's Daughter week of 1-4.

Golden Gulch, in which Mattie Goodrich and Wild Joe do many surprising things, had a good week at the Windsor. Edwin Arden week of 1-4.

At Jacobs' Academy, Tony Pastor's co. had a great week. The Irishman's Love week of 1-4.

At the Alhambra a strong co. presented The Roman's Eve and was rewarded with liberal patronage. The Wages of Sin week of 1-4.

At Jacobs' Clark Street Theatre the clever young actor, Edwin Arden, had a prosperous week. Fox's co. of comedians week of 1-4.

The Grand Opera House, which underwent extensive repairs, has been reopened by John A. Harkin for a term of ninety-nine years. This effectively goes away with the rumor that the theatre was for sale.

The breach between Eddie Fox and Manager Henderson is still unhealed, and Fox is not in the cast of the new spectacular, Sindbad. He cannot play with any other manager, as he is under contract, and Mr. Henderson has put an injunction on him.

All the down town theatres will have summer attractions, and will keep open during the summer season, which is now on its way out for three months.

PHILADELPHIA.

The People's Theatre responded with Professor Bristol's colored horses and they are proving a great hit. The entertainment is intelligent and amusing. Brown and Green week of 1-4.

At the South Street Theatre under the gaslight was presented a good sized audience. The piece was well staged and the co. competent. Business fair. A Celebrated Case 1-4.

The R. B. and the Casino are doing very well with the continuous bulk of opera and variety at cheap prices.

At the Central Theatre the Victoria Lottus troupe opened a new house and did a good business during the week. House closed. For the coming season the performance will not be entirely unneeded, but a number of spectacles and



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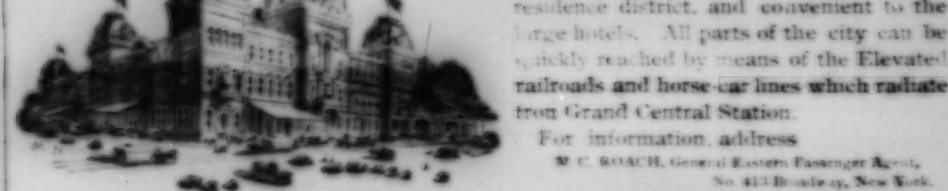
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